REVEALED! The winners and losers of the new DWM Awards!

DOCTOR WHO™
MAGAZINE

Sealed Orders?
The Menday Fault?
The Enemy Within?

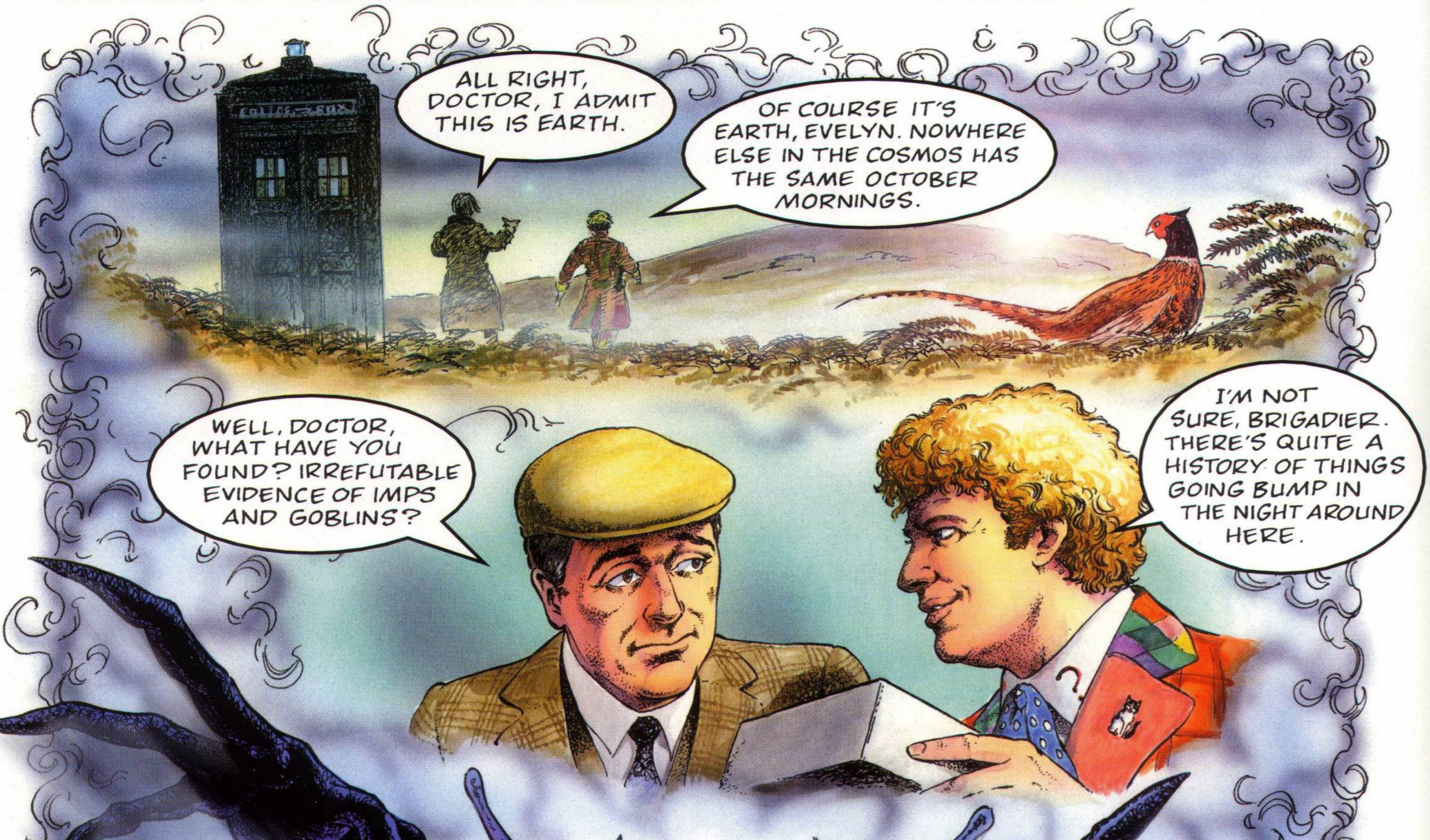
Puzzled?

We piece together the strangest adventures you never saw!

DWM 292 • 28 June 2000
UK £3.30 • US $6.60

Preview

THE SPECTRE OF LANYON MOOR


ALL RIGHT, DOCTOR, I ADMIT THIS IS EARTH.
OF COURSE IT'S EARTH, EVELYN. NOWHERE ELSE IN THE COSMOS HAS THE SAME OCTOBER MORNINGS.
WELL, DOCTOR, WHAT HAVE YOU FOUND? IRREFUTABLE EVIDENCE OF IMPS AND GOBLINS?
I'M NOT SURE, BRIGADIER. THERE'S QUITE A HISTORY OF THINGS GOING BUMP IN THE NIGHT AROUND HERE.
"EVELYN, TELL ME EXACTLY WHAT YOU SAW."
"IT WAS GETTING DARK, DOCTOR, AND IT WAS VERY FOGGY. THE FIRST THING WE HEARD WAS A SORT OF EVIL CHUCKLING SOUND. AND THEN..."
LEE SULLIVAN 2000

DOCTOR WHO
THE SPECTRE OF LANYON MOOR
AN ORIGINAL AUDIO DRAMA
STARRING COLIN BAKER AND NICHOLAS COURTNEY

Ghostly apparitions haunt a misty moor, and the Doctor is reunited with an old friend.

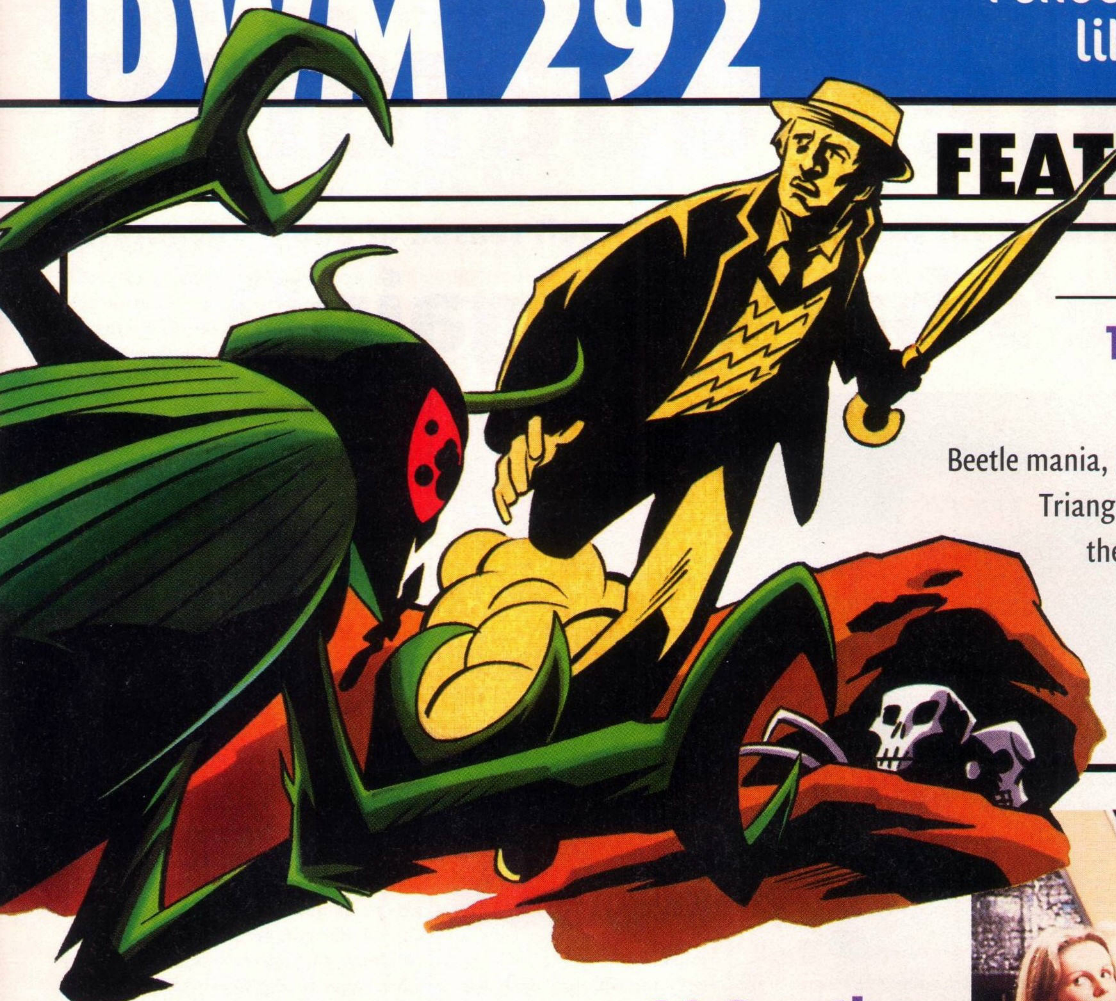
When the Doctor and Evelyn arrive in a remote corner of south-west England, they find that local legends of 'the little people' seem to be coming true. The village of Pengriffen has a history of dark and tragic secrets – and by night, terrifying creatures stalk the windswept wilderness of Lanyon Moor.

Luckily the Doctor finds assistance from an unexpected quarter. Joining forces with Brigadier Lethbridge-Stewart, he soon discovers that something is stirring on Lanyon Moor. Something very old, very vicious, and very deadly . . .

The Spectre of Lanyon Moor, by Nicholas Pegg.
Available now on cassette and CD

DWM 292

‘I should like a hat like that!’



FEATURES

8 COVER STORY

The *real* missing adventures!

Beetle mania, black magic and the Bermuda Triangle! We go in search of some of the strangest scrapes the Doctor never had – and pore over storylines for five unmade serials of the 70s and 80s!

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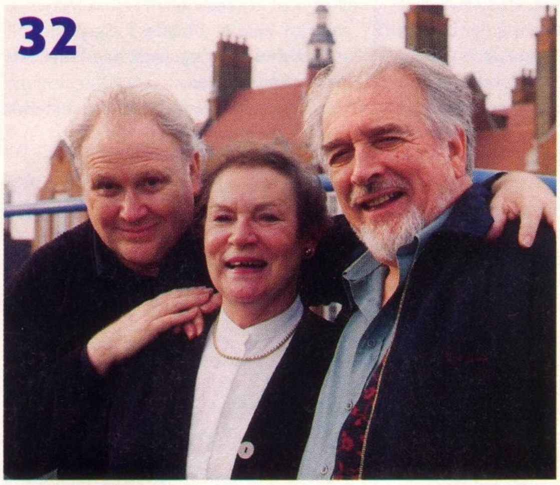

44 Gareth Roberts

. . . is the most popular writer of *Doctor Who* fiction ever, according to the results of our Readers’ Survey! Hear what he has to say about the three Tom ’n’ Lalla novels which made his name!

Plus! The complete rundown of the best and worst books of 1999!

32 In *Spectre,* moors!

Brigadier Alistair Gordon Lethbridge-Stewart (ret) teams up with the Sixth Doctor and Evelyn Smythe in *The Spectre of Lanyon Moor*, this month’s all-new audio adventure – and **DWM** was in the studio!

41 Voices from the past

The lost stories of the 1960s have been given a new lease of life – but it takes more than technology to transform TV classics into shiny CDs!

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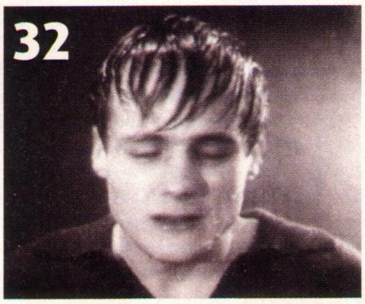

REGULARS

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Death of a Spy to Coronas of the Sun
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50 **It’s the end, but . . .**

Gallifrey Guardian

Radio serial static

Still – ominously – 'in development' is Radio 4's planned Seventh Doctor and Ace serial [see **DWM** 288] – which now apparently bears the title *Death Comes to Time*. Gangling aesthete Stephen Fry (*Blackadder II*, *Jeeves and Wooster* etc) has been mooted as a guest star in the production.

Sounding horse

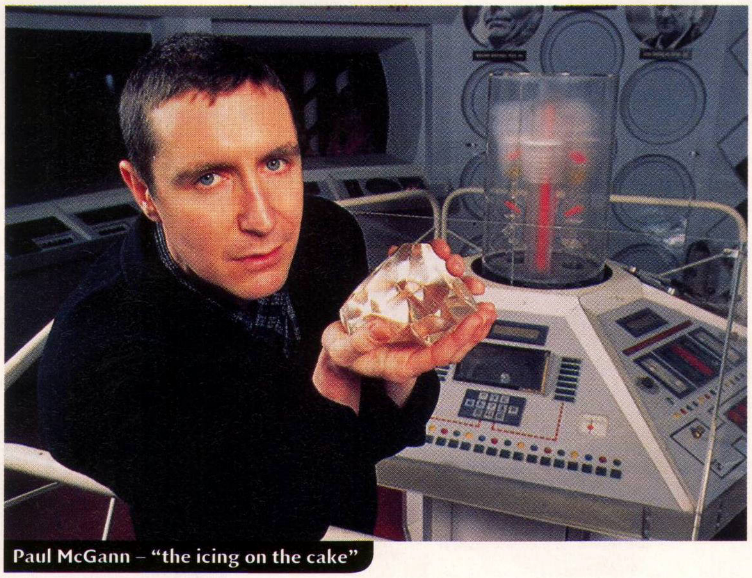
1965 four-part Siege of Troy misadventure *The Myth Makers* joins the ever-expanding list of lost 1960s stories set for soundtrack-only CD release. Links will be read by companion Steven Taylor, aka actor Peter Purves [pictured].

DWM 293

More on the all-new Eighth Doctor adventures next issue – plus *The Androids of Tara*, Chapter Two of *The Changing Face of Target Books*, *The Glorious Dead* and the second half of the Readers' Survey results . . . where we name *your* choices for the next TV and film Doctors! **DWM** 293 is on sale 29 June!

BIG NEWS! Paul McGann to star in a full season of audio adventures

He's back! (Again!)



Paul McGann – "the icing on the cake"

After months of negotiation, actor Paul McGann has signed up to reprise the role of the Doctor in a series of four Big Finish audio plays.

Since starring in 1996's Anglo-American TV Movie, McGann's only contribution to *Doctor Who* has been narrating BBC Worldwide's 1998 'talking book', *Earth and Beyond*. The news that McGann, currently starring in BBC1's Tuesday night legal drama *Fish*, is to lead a series of four-part *Doctor Whos* will doubtless delight fans worldwide, many of whom have eagerly anticipated his participation in further time and space adventures – and marks a considerable coup for Big Finish Productions, the company which has been courting McGann ever since being awarded the licence to develop and publish all-new stories on CD and cassette. Says co-producer Jason Haigh-Ellery: "Having had such a ball working alongside Peter Davison, Colin Baker, Sylvester McCoy and many other talented actors over the last year, to be taking that a step further and involving Paul is the icing on the cake!

"We've had positive vibes from Paul and his representatives over the last few months, but Paul has been incredibly busy and fitting us into his schedule has been somewhat difficult until now. I think it's going to be a lot of fun." Indeed, McGann's limited availability has required Big Finish to record four plays in one go during May. Using what is almost a traditional repertory company of actors, directors Gary Russell and Nicholas Briggs are handling two productions apiece.

New companion for 'new season'

Charlotte, known as 'Charley' . . .

Throughout the four Paul McGann-starring dramas, to be released monthly from January 2001, the Eighth Doctor will be travelling alongside Charlotte 'Charley' Pollard, a new character created specifically for these new TARDIS voyages.

Charley is a young would-be adventuress from 1930s England – a *Thoroughly Modern Millie* type. "She's not naive, but she's no Ace either," says series co-producer Gary Russell. "She has a sense of fun that the Doctor finds endearing and frequently contagious. Her only soapbox is that she's a Mrs Pankhurst fan, but she isn't obsessive about it. And although she thinks the Doctor is a wonderful, funny, dear man, she has no romantic feelings for him!"

She will be played by India Fisher, a young actress who makes her *Doctor Who* debut in July's Big Finish release, *Winter For the Adept*: "I met India a few months ago when we held some auditions in London," says Russell, "but it wasn't until I was directing her in *Winter* that I found myself thinking, 'Hmmm . . . she'd make a fab companion.' When I needed to come up with a character to accompany the Eighth Doctor, India's voice and cheerfulness featured strongly in my mind. As soon as I started reading the lines Charley had in the scripts, for me the decision was made."

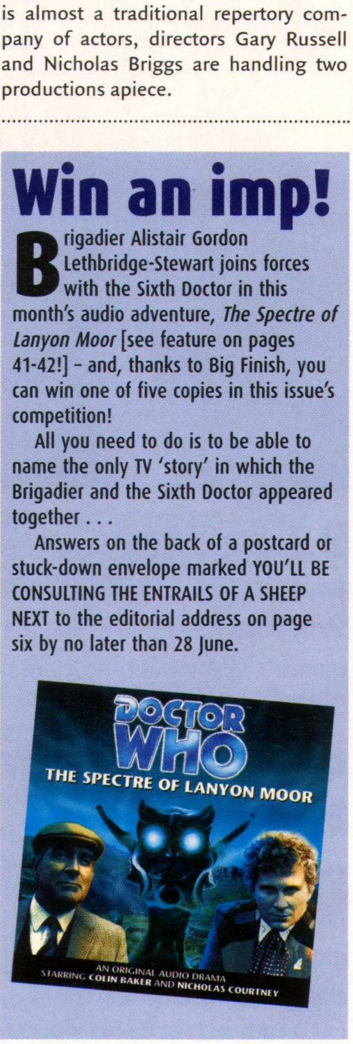
Charley first encounters the Doctor in story one, which goes under the provisional title of *Storm Warning*. It's been scripted by **DWM** co-editor Alan Barnes, who penned the first two years' worth of the Eighth Doctor's comic strip adventures – and created Marvel companion Izzy. Russell: "I asked Alan to do *Storm Warning* because I felt that of all the writers available to me, he'd done the most to progress and further the Eighth Doctor. Ironically, his was the last script to be commissioned – I originally intended to just have Charley aboard the TARDIS, implying loads of previous adventures for the two of them, but then thought an introductory story would be fun for her."

Win an imp!

Brigadier Alistair Gordon Lethbridge-Stewart joins forces with the Sixth Doctor in this month's audio adventure, *The Spectre of Lanyon Moor* [see feature on pages 41-42!] – and, thanks to Big Finish, you can win one of five copies in this issue's competition!

All you need to do is to be able to name the only TV 'story' in which the Brigadier and the Sixth Doctor appeared together . . .

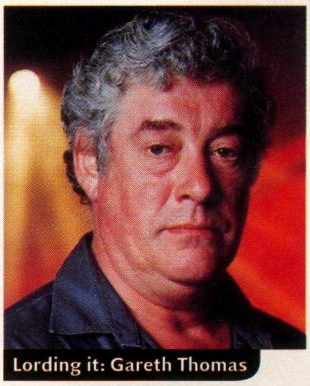
Answers on the back of a postcard or stuck-down envelope marked YOU'LL BE CONSULTING THE ENTRAILS OF A SHEEP NEXT to the editorial address on page six by no later than 28 June.


DOCTOR WHO
THE SPECTRE OF LANYON MOOR
AN ORIGINAL AUDIO DRAMA
STARRING COLIN BAKER AND NICHOLAS COURTNEY

Big Finish brew up a storm for the Eighth Doctor's return

Preachers and Cybermen menace McGann

Launching the series of the Eighth Doctor's audio adventures is Alan Barnes' *Storm Warning*, a pseudo-historical adventure set aboard the airship R101 – the maiden flight of which, in October 1930, remains clouded in mystery to this day.



Lording it: Gareth Thomas

Joining Paul McGann and actress India Fisher for the voyage will be Gareth Thomas as Lord Tamworth, the Minister of the Air; Thomas, best known for his role as intergalactic terrorist Roj Blake in the BBC 'space opera' *Blake's 7*, recently made an appearance in *Randall & Hopkirk (Deceased)*.

February's release, *Sword of Orion*, by *The Sirens of Time* writer Nicholas Briggs, sees the long-awaited return of perennial semi-human nasties the Cybermen in a tale set aboard a vast space hulk. "There was a temptation to link Paul McGann straight up with the Daleks," says co-producer Gary Russell, "but we've done three Dalek stories already. So I opted for the Cybermen, which Paul seemed very pleased with indeed." In this story, *Genocide Machine* star Bruce Montague rejoins Big Finish as "a kind of hard-nosed Arthur Daley doing some dodgy deals with intergalactic scrap metal . . ."

One of the most popular authors working on the BBC Books Eighth Doctor range, Paul Magrs, pens March release *The Stones of Venice* – described as "a delightful story about decay and laziness". Magrs' script is set on Earth some 200 years into the future, when Italy's reknowned 'sinking city' of Venice finally slips beneath the sea. Russell again: "Paul Magrs' was the first script I commissioned late last year, to demonstrate to Paul McGann what Big Finish were about. He was very positive about it. Rather foolishly, I let slip on our website that I'd commissioned this one, but didn't want to announce Paul McGann's involvement until we were sure, so it's been floating around on the page listed as an as-yet-unscheduled Fifth Doctor story. Sorry!" The main guest star is Michael Sheard, whose six appearances in the TV series between 1966 and 1988 included roles in classic adventures *Pyramids of Mars* and *Remembrance of the Daleks*; 20- and 30-somethings, however, will doubtless know him best for his regular role as bewigged classroom Caligula Mr Bronson in school soap *Grange Hill*.

The season draws to a close with *Minuet in Hell* by Alan W Lear – which, like *Sword of Orion*, is a top-to-toe reworking of one of the most popular of the late 1980s fan-produced Audio Visuals adventures. Although its central premise – a chilling psychological ordeal for the Doctor – remains intact, it's been transposed from 18th century Bedlam to modern-day America, and centres around the machinations of a particularly unpleasant 'televangelist'. *Minuet in Hell* also marks the Eighth Doctor's first encounter with the Brigadier, played as ever by Nicholas Courtney. "Having ensured that the Brig finally got to meet the Sixth Doctor properly in *The Spectre of Lanyon Moor*, Nick Courtney and I were very satisfied to be able to get the old warhorse and the latest Doctor together, to keep the tradition up!"

Further cast and credit details will be unveiled in future issues of **DWM**, which enjoys exclusive access to the most exciting development in *Doctor Who* for years!

Season 27 at a glance!

Starring **Paul McGann**
as the Doctor
with **India Fisher** as Charley
Producers **Gary Russell & Jason Haigh-Ellery**

January 2001
STORM WARNING [w/t]
Also starring **Gareth Thomas**
as Lord Tamworth
Written by **Alan Barnes**
Director **Gary Russell**

February 2001
SWORD OF ORION
Also starring **Bruce Montague**
as Grash
Written and directed by
Nicholas Briggs

March 2001
THE STONES OF VENICE
Also starring **Michael Sheard**
as Count Orsino
Written by **Paul Magrs**
Director **Gary Russell**

April 2001
MINUET IN HELL
Also starring
Nicholas Courtney
as the Brigadier
Written by **Alan W Lear**
Director **Nicholas Briggs**

……

Suspense author pens Third Doctor adventure

Hippy times and places for BBC Books

Horror novelist Mick Lewis makes his *Doctor Who* debut in a 'past Doctors' story set to be published by BBC Books in April 2001.

Lewis' adventure, *Rags*, is a Third Doctor and UNIT story in which Jo Grant and Mike Yates are sent on an undercover mission disguised as hippies – and promises to be a very dark story connecting the awakening of an ancient evil to all shades of political intrigue. Lewis' first novel, *The Bloody Man*, was published last year – and was described by *The Times* as "a nasty piece of work"!

It's followed in May by *Instruments of Darkness*, by regular contributor Gary Russell – a novel which marks the print debut of Evelyn Smythe, the Sixth Doctor's travelling companion in the Russell-produced Big Finish audio adventures. Says range consultant Justin Richards: "The story involves lots of mysterious goings-on and ties up some loose ends left over from about a dozen of Gary's previous *Who* novels!"

Coldheart/*The Janus Conjunction* author Trevor Baxendale is expected to pen a further Eighth Doctor book for the first half of 2001 – as is former range editor Stephen Cole.

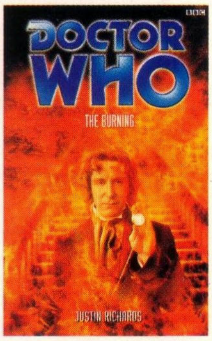
Meanwhile, the planned Season 12 script book [see **DWM** 288] has been postponed due to unforeseen clearance problems, but is expected to see publication early next year.

Collectors' Heaven

June **Audio drama** **Doctor Who: The Spectre of Lanyon Moor** by Nicholas Pegg [Sixth Doctor, Evelyn & the Brigadier] *Big Finish* **Audio drama** **Doctor Who: The Ghosts of N-Space** [Third Doctor & Sarah] *BBC Worldwide £tba* **Soundtrack CD** **Doctor Who: Galaxy 4** [First Doctor, Vicki & Steven] *BBC Worldwide £tba* **Novel** **Doctor Who: The Banquo Legacy** by Andy Lane & Justin Richards [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Heart of TARDIS** by Dave Stone [Second Doctor, Jamie & Victoria plus Fourth Doctor & First Romana] *BBC Books* **Non-fiction** **Doctor Who: Pocket Essentials** by Mark Campbell *Pocket Essentials*

BBC
DOCTOR WHO
TIME-FLIGHT
STARRING PETER DAVISON
PG

July **Video** **Doctor Who: Time-Flight** [Fifth Doctor, Nyssa & Tegan] *BBC Video* **Audio drama** **Doctor Who: Winter For the Adept** by Andrew Cartmel [Fifth Doctor & Nyssa] *Big Finish* **Novel** **Doctor Who: The Ancestor Cell** by Peter Anghelides & Stephen Cole [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Prime Time** by Mike Tucker [Seventh Doctor & Ace] *BBC Books*



August **Audio drama** **Doctor Who: Dalek Empire: The Apocalypse Element** by Stephen Cole [Sixth Doctor & Evelyn] *Big Finish* **Audio drama** **Doctor Who: The Ghosts of N-Space** [Third Doctor & Sarah] *BBC Worldwide £tba* **Soundtrack CD** **Doctor Who: The Highlanders** [Second Doctor, Ben, Polly & Jamie] *BBC Worldwide £tba* **Soundtrack CD** **Doctor Who: The Macra Terror** [Second Doctor, Ben, Polly & Jamie] *BBC Worldwide £tba* **Novel** **Doctor Who: The Burning** by Justin Richards [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Imperial Moon** by Christopher Bulis [Fifth Doctor & Turlough] *BBC Books*

September **Video** **Doctor Who: An Unearthly Child** [First Doctor, Susan, Ian & Barbara] *BBC Video* **Audio drama** **Doctor Who: The Fires of Vulcan** by Steve Lyons [Seventh Doctor & Mel] *Big Finish* **Novel** **Doctor Who: Casualties of War** by Steve Emmerson [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Festival of Death** by Jonathan Morris [Fourth Doctor, Second Romana & K9] *BBC Books* **Non-fiction** **Doctor Who: Regeneration** by Philip Segal with Gary Russell *HarperCollins*

October **DVD** **Doctor Who: The Robots of Death** [Fourth Doctor & Leela] *BBC Video* **Audio drama** **Doctor Who: The Mutant Phase** by Nick Briggs [Fifth Doctor & Nyssa] *Big Finish* **Novel** **Doctor Who: The Turing Test** by Paul Leonard [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Independence Day** by Peter Darvill-Evans [Seventh Doctor & Ace] *BBC Books*

November **Video boxed set** **Doctor Who: The Tenth Planet/Attack of the Cybermen** [First Doctor, Ben & Polly/Sixth Doctor & Peri] *BBC Video* **Audio drama** **Doctor Who: The Holy Terror** by Rob Shearman [Sixth Doctor & Frobisher] *Big Finish* **Novel** **Doctor Who: Endgame** by Terrance Dicks [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: The King of Terror** by Keith Topping [Fifth Doctor, Tegan & Turlough] *BBC Books*

BBC Books novels RRP £5.99
BBC videos RRP £12.99 (except where stated)
Big Finish audio dramas on double CD (£13.99; mail order and specialist shops only) or double cassette (£9.99)

REVEALED! The winners and losers of the new DWM Awards!
DOCTOR WHO
Sealed Orders?
The Menday Fault?
The Enemy Within?
Puzzled?
We piece together the strangest adventures you never saw!

For a series that has supposedly passed on, is no more, has ceased to be, a lot has happened to *Doctor Who* over the last five years.

When I took over the editorship of **DWM** in 1995, all the then-rumoured new TV and film projects seemed to have fallen from their perch and joined the choir invisible. Rumour had it that some heavyweight American TV producer held the rights and was casting around for finance in the States, but no-one knew for sure. Of course, only a year was to pass before a deal was struck, a script written, a Doctor cast and bookings made at the most expensive hotels in Vancouver.

It's remarkable to think that five years have gone by since the commissioning of what would become the Paul McGann TV Movie. That's only slightly less than the gap between then and the cancellation of the series proper by the BBC in 1989. But the early 1990s seemed to pass so much more *slowly*, didn't they? There were Timewyrm stories and Stranger videos to keep us occupied – like a prescription of methadone for a heroin addict – but the desperate pursuit of a new series of *Doctor Who* remained the focus of everyone's attention. Almost every *Gallifrey Guardian* over that period felt the need to print some not-even-half-baked rumour about 'the show's future'. One non-story even began with the memorable headline "NO NEWS YET!" It's a perfectly justifiable editorial decision, of course; those were difficult times and it must have seemed that if every small hope for a new *Doctor Who* wasn't seized and celebrated, then fandom would surely have dissolved, disheartened – and the whole, busy, fabulous world of *Doctor Who* would have trickled away like sand through our fingers.

Fandom is a happier, healthier, more creative place than ever before

The last five years have been much more relaxed and fun. Sure, the TV Movie wasn't all things to all men, but it shook *Doctor Who* fans out of all that *ennui* and melancholia and gave us some new material to work with, a new dream to dream. Before then, *Doctor Who* fandom was a bitter, regretful, backward-looking place still tainted by the hate and self-loathing of the 1980s. Now – the odd BBC Books vs Big Finish loyalist debate aside – it's a happier, healthier, more creative place to be than ever before. Since 1996 we've remembered how much *fun* the series is, and how much fun being a *Doctor Who* fan can be. We've remembered how the imagination, the jokes, the creativity and the adventure can warm the blood and sharpen the senses. A generation encouraged as children by *Doctor Who* to learn, to play, to *think*, are pouring out into the world to write, create and have adventures of their own in the hope of inspiring others in the same way that they were once inspired. The return of *Doctor Who* to TV will be just a side effect of this. It's no longer a question of 'if' but 'when?' *Soon*, of course, and it'll be thanks to someone we know. Someone who cares.

This is my last issue as editor of **DWM**. I'm not going to bore you with a long list of thanks; just one to all the readers who've been so kind, loyal and supportive, and another to everyone I've had the pleasure to work with and learn from over the last five incredible, inspirational years. You know who you are and how much I love you.

The brilliant Alan Barnes will be the boss from next issue. Look after him, won't you? And play nice.

Gary

Editors Gary Gillatt
Alan Barnes
Design Peri Godbold

Production Mark Irvine
Chief Sub Jason Quinn
Managing Editor Alan O'Keefe
Managing Director Miles Stevens-Hoare

Thanks to Allan Adams, Colin Baker, James Bolam, David Brunt, Nicholas Courtney, Allan Drury, Robert Franks, Susan Jameson, Richard Molesworth, Robin Mukherjee, Nicholas Pegg, Jac Rayner, Justin Richards, David Richardson, Adrian Rigelsford, Gareth Roberts, Gary Russell, Ed Salt, Martin Wiggins, David Wiltshire, BBV, BBC Books, BBC Radio Collection, BBC Video, Big Finish and Shelwing Ltd

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Timelines

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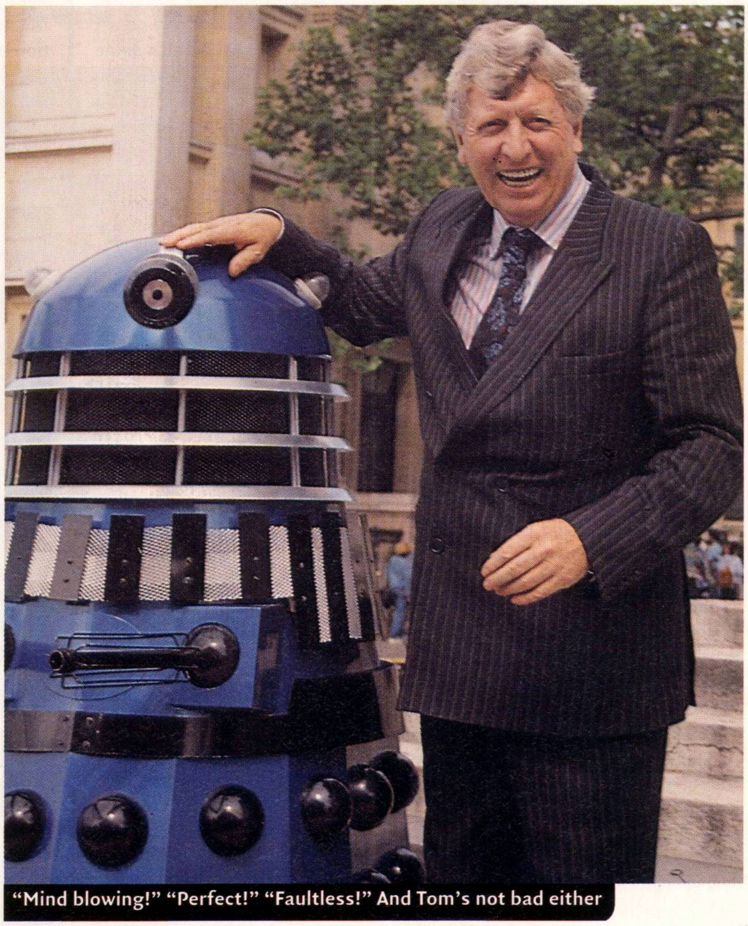

"Mind blowing!" "Perfect!" "Faultless!" And Tom's not bad either

TOM-TABULOUS!

It's a been a fractious four weeks – according to the contents of the **DWM** pigeonhole, at least. So you'll forgive us if we gird our loins for the rough-and-tumble ahead by beginning with a touch of craven, fawning praise for issue 290 – our Tom Baker special . . .

This is just to say a big thank you for reinstating my faith in your magazine. I'm sorry to say that I had stopped purchasing **DWM** recently, and I resorted to just a quick glance through the latest issues in the newsagents.

But I salute all responsible for the Tom Baker special. Just when I thought **DWM** was becoming unappealing, you publish an issue that is a mind-blowing masterpiece. Thank you **DWM**.

Lee Rose
via e-mail

Tom Baker, and indeed your splendid issue devoted to him, was 'The Works'. I particularly loved your Mercurial use of Queen song titles headlining each article – they were perfect, and so apt.

Stephen Morgan
Newbridge, Gwent

I must congratulate you for an almost faultless issue – the Tom Baker special. Rarely have I read an issue where every page seems to offer something different (strange considering it is about one era).

The articles on Tom's seasons as the Doctor offered so many good arguments, especially in the cases of Seasons 12, 14 and 18. All the others offered many views and opinions and strong reasons why each season was unique and how each season offered something new. The views offered by Mr Steven Moffat that Tom Baker was a better actor in Season 12 I found myself agreeing with . . .

If all the issues are up to this standard I'd pay twice the price for the mag. I think you should all give yourselves a merit badge.

Philip Porteous
via e-mail

Not to say that all our ever-watchful readership was entirely bowled over by every bit of the issue . . .

I do think Steven Moffat's argument that Tom stopped acting after Season 12 is quite, quite wrong. The problem – or, more likely, joy – is that Tom never stopped acting once he tasted public adoration. Watch *The Talons of Weng-Chiang*, watch *City of Death*, watch *Logopolis* – and then try telling me that Baker's talents as an actor *decreased* over the years! Of course he was superb in *Genesis of the Daleks*' 'two wires' set piece but, for my money, he was oh-so-much better telling Taran guards not to burn his hat or asking countless companions not to tread on his scarf.

Thank God Tom became famous too early. He's been immortalised in consequence. Will anyone devote a whole magazine to Ross Kemp 20 years from now? I doubt it.

Brian Dooley
via e-mail

I really enjoyed Lance Parkin's article *One vision*. His articulate piece reminds us, once again, just how difficult it is to pin down what 'is' or 'isn't' *Doctor Who*, and the folly of gazing at the series (television show, books, comics, audios) through nothing other than rose-coloured nostalgia goggles.

Perhaps it would be a good idea for *Shelf Life*'s Vanessa Bishop to read *One vision* at some point. If she did, her own reviews might contain some insight and relevance. Instead, we get sarcastic apologies for preferring stories that read/play just like episodes of a TV series that is anywhere from 11 to 38 years old. Anything more reflective of today's media gets dismissed with a simple, 'Is this really *Doctor Who*?' without any indication as to why it might possibly not be.

Andrew Kaplan
Bowling Green, Ohio, USA

IT'S TRAD, DAD!

. . . which assertion, rightly or wrongly, leads us neatly into another round of Radicals versus Traditionalists – the last bout, back in 290's *Timelines*, having been won on points by the Rads . . .

I must disagree with David Mills' argument that we must all lend our support to the BBC Eighth Doctor releases. Criticism will not destroy the Eighth Doctor range, only falling sales figures. We, the paying punters, have a right to make our criticisms known. I personally feel that the Eighth Doctor range is at risk of becoming just a bland, intergalactic soap opera, full of angst-riddled characters and misery.

On the other hand, the BBC's 'past Doctors' range have kept the feel and flavour of the original television series, whilst allowing the writers to develop stories which would have otherwise been impossible to make for TV. The writers of the past Doctors novels remember the legacy that has been passed down to them. It is uplifting to read them, whilst it is utterly depressing to read some of the most recent Eighth Doctor books.

People with my sentimentality are so often accused of being stuck in the past. Yes, I am stuck in the past and proud of it. I respect *Doctor Who* and its history. The Eighth Doctor range is barely recognisable to the television series which I loved so much. That is why I have turned to the past Doctors range and the superb Big Finish productions. (Although I will admit that Trevor Baxendale's *Coldheart* has tempted me to start the Eighth Doctor novels again.)

As a reader of **DWM** for 11 years, I can confirm that the reviews in *Shelf Life* are as well-balanced as they ever were. It is interesting to note that, in issue 290, Vanessa Bishop gave that month's Big Finish, Eighth Doctor and past Doctor releases fair and thought-provoking reviews. Sometimes the reviewer likes a book, CD or video, and sometimes they don't. Believe it or not, that's the way the cookie crumbles.

Mark Quested
via e-mail

Meanwhile, **Suzanne Macey** – who put the boot into the Eighth Doctor books back in **DWM** 288 – has, like Mark, been encouraged by a couple of recent novels: "I can actually say that I enjoyed *The Fall of Yquatine* and *Coldheart*. Thoroughly enjoyed. I haven't been able to say that for over six months . . .

"There are some nasty things happening in *Coldheart*, but read the opening chapter and the healthy dollop of humour there – it gave me a lift. One of the main characteristics of the Doctor is that no matter what happens to him, he always manages to retain his sense of humour."

Ah, but this is all getting terribly moderate. Back to the ring!

I am greatly shocked at your publishing of Steve Wilson's highly offensive letter [*Timelines*, **DWM** 290]. True enough, *The Shadows of Avalon* is a good book, but to then let him criticise Big Finish, the only officially canonical *Who* in years, and then to insult the readers, calling them "w*nkers" . . . I'm sure many young people read this magazine, and I for one am horrified by your utterly gratuitous use of such an unnecessary word on your *Timelines* page. To then allow him to claim "Paul Cornell is God!" is just too much . . .

You should be ashamed for publishing such a letter . . . Don't go polluting your magazine with offensive rubbish like this. Nobody wants to read a letter like this one.

Ben Goudie
via e-mail

I find it a great shame that fans have recently been squabbling over which form of *Doctor Who* is superior, BBC Books or Big Finish audios. I mean – can't we all just get along?

I enjoy the traditionalist values and high production standards of Big Finish, and I yet also found the *Interference* story arc a massive, daring and epic new take on the *Doctor Who* mythos . . .

The truth is, I like both ranges – and so should all of you. Both have their own strengths and weaknesses, and those who do feel that one is inferior to the other can be encouraged by the fact that the two ranges share many of the same writers and producers . . .

Joe Barron
via e-mail

That last point was partly reiterated by our final correspondent – but clearly he doesn't approve . . .

RUSSELL MUST GO *NOW!*

The reign of the Super Fans must end! Every time I open **Doctor Who Magazine** I am subjected to the latest quote by Gary Russell, some grainy Polaroid of Nick Briggs, what Jac Rayner thought of the Zarbi, or Mark Gatiss musing about some ridiculous drivel . . . It seems to me that these individuals and a small cadre of others have usurped *Doctor Who* as the focus of its own magazine, something I find tedious in the extreme. I understand that while the BBC wallows in its own ineptitude, the aforementioned individuals have worked to ensure the continuance of *Doctor Who* in a variety of media, and for that it may be argued that they deserve our thanks. However, it has become more than obvious in my opinion that the satisfaction one would expect to derive from being able to add to the wonderful tapestry that is *Doctor Who* (and face it, it's every fan's dream to do so) is not reward enough for this select few. If I ever had the opportunity to actively and creatively participate in some area of *Doctor Who* – whether it be film, television, or print, you can rest assured that I'd never for a moment forget how truly lucky I was.

Unfortunately, the Super Fans have either actively sought to perpetuate the idea that they are in some way deserving of celebrity-hood or have simply allowed others to elevate them to that status. Regardless of how or why, the fact remains that **DWM** seems less about the good Doctor these days, and more about canonising the Super Fans. In a recent letter to *Timelines* it was stated that, in regards to Mark Gatiss, he should be made "our [the fans'] figurehead". Upon reading this I spent the remainder of the afternoon attempting to scrape the vomit off my shoes. How about making the Doctor our figurehead? That seems the natural choice to me . . .

Mike Wilson
via e-mail

D'OH!

Jonathan Osborn of Jersey is not a happy bunny. Outraged, he writes: "In case you hadn't noticed, the Fourth Doctor has now been featured in *The Simpsons* THREE times!

"I don't think I've read about this once in your esteemed publication!

"Much as I look forward to getting your magazine and reading about groups of over-enthusiastic fans and their tedious attempts at rewriting *Who* history (how much longer is it before some snooze-inducing *New Adventure* reveals that the Doctor is actually Rassilon, or has it been done already?), it would be nice to be informed of entertaining titbits like this. . ." Jonathan signs off "in the hope of ever reading anything interesting or exciting in *Gallifrey Guardian*".

Well. That's us told. In which case, here's an official correction from us:

A yellow character looking a bit like the Fourth Doctor has been in dreary, long-past-fashionable American cartoon The Simpsons.

Three times.

Apparently.

Now turn back to Gallifrey Guardian *for something interesting and exciting . . .*

"Yes! Yes! Yes!" It turns out that Paul Cornell *isn't* God, after all

Lost in space

Remember when the Fifth Doctor was haunted by the horrible being which powered his TARDIS? How the Fourth Doctor discovered an alien world inside the Bermuda Triangle? The spectral force which destroyed K9, and the mad monks who kept man-eating beetles? No? Richard Bignell slips into the parallel dimension where all of these epic adventures actually got made!

Illustrations by Adrian Salmon

Doctor Who scripts and storylines have gone unmade for all sorts of reasons. Famously, 1978's *The Killer Cats of Geng Singh* was replaced by *The Invasion of Time* when questions were raised about the feasibility of attempting to realise a scenario involving a Wembley-sized stadium packed full of voracious felines; others, such as David Ellis' *The Big Store*, would be reworked into a form unrecognisable from the original (*The Faceless Ones*, in this instance); still more have been abandoned due to external, off-screen considerations (Graham Williams' *The Nightmare Fair* and the other stories originally planned for Season 23, all of which were shelved when *Doctor Who* was put 'on hiatus' in 1985).

Most, however, simply fell out of favour – didn't seem quite so enticing when fleshed out fully. Over the years, **Doctor Who Magazine** has taken an occasional look at scripts and storylines which never made the transition from typewriter to the screen – from Johnny Byrne's sequel to *The Keeper of Traken*, *The Guardians of Prophecy*, to comic strip writer Pat Mills' *The Song of the Space Whale*. In most cases, those previous articles were written using the existing submissions as the basis for the research. But sometimes, for one reason or another, the material just doesn't exist anymore – or isn't in a state where a full article can be written around it.

That doesn't mean, however, that the stories behind those stories aren't just as interesting. In the first of a semi-regular series, we take a look at five more adventures which never quite made up part of the televised *Doctor Who* canon, all for very different reasons and all at very different stages of their development.

The first fell at the opening hurdle . . .

The Menday Fault

by David Wiltshire

Nineteen years ago, back in May 1981, the BBC began transmission of a four-part quasi science-fiction thriller, *The Nightmare Man*. Directed by Douglas Camfield, the story centred around a remote Scottish island which has been cut off from the mainland by bad weather – and on which a series of frenzied murders takes place. When the attacker is found to leave traces of radioactivity behind him, the question is posed – is the attacker human, or something more than that?

The critically-acclaimed series was adapted for television by another of *Doctor Who*'s stalwarts, Robert Holmes, from the book *The Child of Vodyanoi* – written by David Wiltshire, a practising dentist from Bedford. After qualifying, Wiltshire had edited a magazine for the Round Table before gaining the inspiration for what was to become his first novel, *Homosaur*.

During the mid-1970s Wiltshire submitted an unsolicited 20-page *Doctor Who* storyline, *The Menday Fault*, to Philip Hinchcliffe and Robert Holmes, then producer and script editor of the series. The story itself concerned the Fourth Doctor and Sarah's journey aboard the submarine *Thor* as it enters the mysterious Bermuda Triangle and subsequently, the subterranean world of the Suranians. But what had inspired Wiltshire to submit this, his only *Doctor Who* storyline?

"I believe at the time there had been another mysterious disappearance within the Bermuda Triangle and it seemed natural to me to put the two, *Doctor Who* and the Triangle, together," he remembers. "The story itself was not actually requested by the production office. I have a vague recollection of reading in one of the trade journals that the *Doctor Who* office was looking for storylines. I can't entirely confirm that, but it's a strong recollection."

The stories behind the lost Doctor Who adventures are every bit as dramatic as those which made it to the screen

The use of the Fourth Doctor and Sarah Jane Smith would seem to suggest that the story was submitted somewhere around 1975 or 1976, during production and transmission Seasons 13 and 14 – a good few years prior to the BBC's interest in *The Child of Vodyanoi*. That said, *The Menday Fault* wasn't Wiltshire's only experience of trying his hand at television scriptwriting: "I had already offered several short stories to Anglia Television, but they never made it into production. One that I did was for *Tales of the Unexpected*. I had this story about a dentist whose wife had gone off with another man. I forget the precise details of how it worked – but in the end, this chap was in the dentist's surgery for some small operation and the closing scene was of the dentist taking all his teeth out saying, 'She loves me . . . she loves me not . . .' and so on."

The entire first episode of *The Menday Fault* would have been scripted to take place aboard the experimental nuclear submarine, *Thor*, as it approaches the Fault of Menday in the location of the Bermuda Triangle.

"I've been asked if having the first episode set entirely on board the submarine would have been difficult to keep dramatically interesting. In answer to that, I would say two words – starship *Enterprise*. My concept was that *Thor* would have been a revolutionary submarine and as such would have been, in effect, a spaceship beneath the ocean. So you would have lots of different rooms, corridors and so on. I would have seen no problem on that score.

"I've also written a book called *Genesis II* which doesn't involve a submarine or a spaceship – but it's the same sort of idea, a controlled environment only this time, deep beneath the crust of the Earth. There you would recycle all your water, all your energy, grow your own food and so on, and I imagined that the *Thor* would have been along those lines.

"There's an enormous difference, of course, between writing novels and writing television scripts. With novel writing, you're inside the heads of the characters, you can set the scenes in great detail and so on. I was brought up in the 1940s and 1950s on films, so in my own mind I write as if I have a small cinema screen in my head. I watch the action taking place there before writing – so in a strange way, my work is like the combination of the two. Generally though, novel writing is a much more involving experience than doing scripts. For example, most directors don't want you to put tremendous detail in of the camera angles and what you see. You merely put in a quick sketch, a brief outline of the scene and then straight onto the dialogue. The actors themselves will interpret it and sometimes ask you to alter it as they work on it themselves. With a novel though, you're in full control. I say that of course, but even in something that you thought you could play God, you can't because the characters start doing things before your eyes on paper that you didn't anticipate they would do. It's a very strange feeling!"

> 'There had been another disappearance in the Bermuda Triangle – it seemed natural to put that in Doctor Who'

The Doctor and Sarah: 20,000 leagues under the sea

As submitted [see box-out] Wiltshire's storyline is a strange mixture of script and synopsis and, in all honesty, it's not hard to see why *The Menday Fault* got no further. Wiltshire's synopsis paints a lavish image of a land 30,000 feet under the sea, warmed by the rays of a 'green sun' – a place where the grass is blue, the trees white, and the sky a bright yellow. Ten years later, such effects could be achieved to a limited extent with a 'paintbox' device – as seen in the Thoros Beta exterior sequences in *The Trial of a Time Lord*, for example – but such marvels were not available in the mid-1970s. More substantially, it's less of a template for a six-part *Doctor Who* serial than an outline for a fantasy adventure movie in the mould of popular pictures of its time such as *At the Earth's Core* and *The Land That Time Forgot*.

Wiltshire was never asked to develop his storyline beyond the basic synopsis he submitted and it appears that no request was made for him to meet up with either Holmes or Hinchcliffe. "They were really very charming," he remembers. "They sent an excellent letter, although I can't remember the details. It was something like, 'all the available slots have been filled'. It really was a very nice letter – but then it always is!"

Voyage to the bottom of the sea

The Doctor discovers *another* underwater menace in the outline for David Wiltshire's unused story, *The Menday Fault* . . .

PART ONE

The Doctor and Sarah are aboard the experimental nuclear submarine *Thor* to observe its attempt to break the world undersea depth record – which *Thor* quickly passes when it dives into the 20,000ft deep 'Fault of Menday', situated in the Bermuda Triangle. As the hull begins to react adversely to the pressure, the Commander orders the submarine to surface – but the vessel continues to descend before the pressure suddenly decreases. The crew become weightless before a jolt sends them tumbling to the floor. The depth gauge now registers 30,000ft. Footsteps are heard on the hull and the outer hatch begins to open . . .

PART TWO

A creature enters through the hatch, subduing resistance by using a pressure weapon to squeeze several crewmembers to a pulp. The Doctor theorises that the submarine has penetrated an inner world within the Earth itself. The creature orders the crew to disembark, and they emerge into a world of blue grass, white trees and towering red buildings. Light radiates from a 'sun' of green incandescent gas. The Doctor is thrown into prison with the others. He is horrified by the threat posed by the Polaris missiles aboard the submarine; the underworlders' sun is dying and they plan to use the missiles in an invasion against the surface world!

PART THREE

The Doctor and the Commander are taken from their cell to a large palace and introduced to Zorr, the leader of the Suranians – who demands information about the surface world. A water tank is revealed. Inside is Sarah, water swirling around her ankles. If the Doctor and the Commander don't co-operate, the water level will rise. Another tank is revealed. The water is somewhat higher and a horrifying creature, identified as a Trelw, is swimming inside. Zorr reveals that the Trelws are an amphibious race conquered by the Suranians and used in their experiments. These creatures have previously been sent to the surface world to test the possibilities for survival, and have given rise to certain Earth legends. Trelws are both poisonous and carnivorous – a fact which Zorr demonstrates by throwing a scrap of food into the tank, which the creature leaps upon. Within three-and-a-half hours the water levels in Sarah's and the Trelw's tank will coincide and the creature will be released. The Doctor and the Commander are forced to tell the Suranians about the surface world. Whilst the Doctor attempts to explain Einstein's Theory of Relativity, the Commander gives a guided tour of the submarine. Secretly, he sets a timing device on the nuclear warheads. Back in the cell, the Commander tells the Doctor what he has done. The Doctor is horrified. The explosion will expand the gases of the Suranian sun, destroying the Earth. Stunned, the Commander says that the warheads will detonate in one hour . . .

PART FOUR

The Doctor demands to see Zorr. He escapes from his two escorts by tying their tails together and then makes his way through the streets to the submarine. He finds it guarded so he swims to the hull. As he pulls himself up from the water, a hideous shark creature snaps at his heels. With only moments to spare, the Doctor deactivates the firing mechanism, but he is captured by guards and taken to Zorr, who orders the Doctor to be taken to the museum. He is joined by the Commander and Sarah in a long gallery containing various human figures on display in different historical dress. These are not waxworks but the past victims of the Bermuda Triangle – turned into display objects by the Suranians. Despite pleas from the Doctor and his companions, two crewmen are brought in and frozen by a hypodermic injection. As an incentive, Zorr warns that the same thing will happen to one crewman per day if the humans don't co-operate. In the cell, the Doctor considers the possibility of escape. He hatches a plan to blast through the energy barrier between the surface and the Suranian world using the nuclear torpedoes. First, he says Sarah must trust him with another plan. The Doctor and Sarah are taken to the palace and Sarah is returned to her glass tank. Zorr is angered by the Doctor's lack of co-operation, and the gate between Sarah's and the Trelw's tank is raised. The creature rushes forward with a ghastly roar . . .

PART FIVE

Sarah faints and the Trelw picks her up, but does not harm her. The Suranians are amazed and in the confusion, the Doctor releases Sarah and her rescuer. They escape down a side tunnel. Realising that the Trelws are the basis for the surface world's stories of mermen, the Doctor had realised that Sarah would be safe and had told her so in prison. The Trelw says he is called Nephus, one-time leader of the Erebus. He claims that his people are being mentally controlled by a Suranian machine, which the Doctor deduces is a transmitter sending its power through the weapons that the Suranians carry. The Doctor and Sarah break into the transmitter room and sabotage it. Guards burst in and drag them away to Zorr, who has decided that they are a threat. Two syringes of freezing liquid are produced, and the Suranians move towards their captives . . .

PART SIX

Thanks to the Doctor's tampering, the transmitter room explodes. A Suranian inadvertently stabs himself with his own needle and, in the confusion, the Doctor and Sarah escape. They release the captured submarine crew and race toward the docks. In the grand hall of the palace they are surrounded by guards. Nephus and a score of his people burst in and overcome the Suranians. In the ensuing battle, Nephus kills Zorr. Later at the dock, Nephus and the Doctor say goodbye. After promising to return, the Doctor boards the submarine and it finally sets sail. Quickly he calculates the figures needed to breakthrough the energy barrier. The nuclear torpedoes fire and the ship is suddenly through, rising quickly to the surface. Everyone is overjoyed. Later the Doctor confides to Sarah that he is troubled – this is not the last they'll see of the Suranians . . .

The Tearing of the Veil

by Alan Drury

Other stories fell by the wayside only at a very late stage – and for no other reason than the fact that the production team's priorities had changed. Scriptwriter Alan Drury, for example – now the chairman of the Writer's Guild of Great Britain – was commissioned on 2 April 1979 to produce a full set of scripts for a four-part Tom Baker story titled *The Tearing of the Veil*.

"Its setting was Victorian," remembers Drury, "all taking place in and around a vicarage. The vicar had just died and his wife was being exploited by fake spiritualists. The first episode started with a seance, with all of them joining hands and asking if there's anyone there, whereupon the TARDIS materialises. The Doctor was in fact being pursued by whoever the equivalent was of the Master at that point, and all the fake spiritualists get bumped off one by one in nasty circumstances. There was an animate demon doll which in fact was a beacon to summon the baddy, K9 was apparently ripped apart by a poltergeist, and the Doctor has most of his life force sucked out of him – causing him to spend much of the series in bed wearing a nightgown and nightcap and saying, 'Bah, humbug!'"

The script went through two key drafts, script editor Douglas Adams helping to solve a central plot problem concerning the TARDIS' tendency to arrive at different times and places at random. The scripts were duly accepted and Drury was paid in full for his work. At that point, both Adams and producer Graham Williams left the programme to be replaced by the team of John Nathan-Turner and Christopher H Bidmead. The latter had shown great reluctance to join the programme, feeling that it had become "very silly". Having been swayed by Nathan-Turner's vision of an altogether more serious-minded style for the show, Bidmead started work

Romana and the Doctor: it's murder at the vicarage!

‘K9 got ripped apart by a poltergeist, and the Doctor had most of the life force sucked out of him!’

only three months before the first script needed to enter production. At this point, *The Leisure Hive* had already been commissioned and accepted by Nathan-Turner, but it still required substantial re-writes to remove some of the humour typical of previous seasons. Other than that, the only completed scripts available were those for *The Tearing of the Veil* – a story which Bidmead quickly dismissed, as he explained in a 1986 interview: “I read this script with great care, which you had to do because it was typed in single spacing right across the page, like a novel . . . It was kind of a whimsical Victorian story, but it was quite unworkable as a script.”

Sealed Orders The Enemy Within

by Christopher Priest

The Tearing of the Veil was sacrificed to *Doctor Who*’s more sober 1980s style – but another lost story, *Sealed Orders*, only arose because of those new priorities. Sadly, the unmaking of both *Sealed Orders* and a subsequent adventure commissioned from the same author would give rise to an acrimonious dispute between writer and production team.

Christopher Priest, a succesful novelist, had originally been approached to write for *Doctor Who* by Douglas Adams in 1979, when he was told that they wanted to commission a script from a ‘real’ science-fiction writer, to make up for a perceived imbalance. Priest had an amicable meeting with both Adams and Graham Williams, but ultimately turned down the offer – feeling that the programme wasn’t really “my cup of tea”.

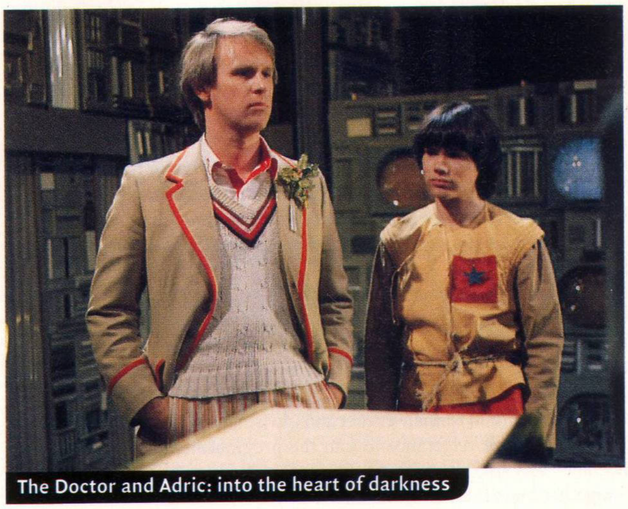
A year later, Priest was approached again, this time by Christopher H Bidmead. Another friendly meeting followed on the strength of this – but this time, albeit with some misgivings, Priest submitted an outline for a story called *Sealed Orders*. Rather to his surprise, the story was commissioned. The plot, which would have seen Romana leave the series, involved a time paradox and a lot of hopping back and forth in time, producing multiple variants of the TARDIS and a spare Doctor, one of whom is killed . . . It also seems that attempts were being made to secure the return of an old companion for the story, with both Elisabeth Sladen (Sarah) and Louise Jameson (Leela) being interviewed about the possibility by producer John Nathan-Turner.

“Unfortunately,” Priest has said, “while I was writing the scripts the production team changed the brief – which is to say the background story was altered – and because *Sealed Orders* was specific to the old story background, it became unusable and was dropped.”

To make up for the loss of *Sealed Orders* – which made way for Steve Gallagher’s *Warriors’ Gate* – Priest was offered another chance to write a four-part adventure. A plot breakdown was commissioned on 5 December 1980 and a full set of scripts requested three months later, on 6 February 1981. After his experience on *Sealed Orders*, Priest made a careful note of the background threads, checking regularly to ensure that nothing had changed. The new story, *The Enemy Within*, dealt with the ‘secret’ of what actually powers the TARDIS – in fact, the Doctor’s suppressed fear of a ghastly being hidden deep within its structure – and was again written around the removal of one of the central characters, this time Adric.

Soon after Priest began work on *The Enemy Within*, Bidmead left the programme, to be temporarily replaced by Anthony Root and then, by Eric Saward. Throughout this period, Priest made several visits to the production office to deliver each subsequent episode, waiting for confirmation that each script was acceptable before going onto the next.

A long delay followed delivery of the final episode. Assuming that his scripts had been accepted, Priest started trying to find out, through his agent, why he had not yet been paid for them. Several days later, he was telephoned by Nathan-Turner, who asked when he’d be visiting the office again to discuss rewrites to the scripts. As this was the first that Priest had heard of any rewrites to his work, he explained that he had assumed the scripts had been fully accepted as they stood. He claims: “Nathan-Turner



The Doctor and Adric: into the heart of darkness then broke out in what I can only describe as an extraordinary display of petulance, with foul language and insults freely mixed. It was a thoroughly unpleasant and unprofessional display of bad temper. He claimed that the scripts were unusable, that he had said so all along, that without a rewrite they were unacceptable and that therefore he was going to reject them. No money would be paid."

Looking at his contract, Priest believed that the BBC was in breach of the agreement by not requesting rewrites within a certain number of days following delivery. He eventually took his case to the Writers' Guild and, in due course, was paid in full for his work on *The Enemy Within*.

A couple of years later, the saga sprang briefly into life once again, when a fan wrote to the production office to ask why they didn't employ 'real' science fiction writers – and putting forward several names, Priest's among them. The enquiry met with the following reply from Eric Saward: "Thank you for your letter. The names of writers you quoat are novalists. Infact one of them has attempted to write a 'Doctor Who' script with disasterous results. That is why we do not use novalists." When Priest learned of this response, he wrote to David Reid, then Head of Series and Serials, ultimately receiving a written apology from Nathan-Turner and Saward, plus an acknowledgement in writing that his version of events was correct: "If the 'phone call from Nathan-Turner in 1981 was, and remains, the single most unpleasant conversation of my life, then his grovelling letter of apology is probably the one that caused the loudest cries of joy and triumph . . ."

Alixion

by Robin Mukherjee

Robin Mukherjee's *Alixion* had originally been considered to fill one of the three-part slots in 1989's Season 26. However, Mukherjee's story idea required much work to shape it to the required format, as the author recalls: "As *Doctor Who* represented my first commission for television, I was thus fairly inexperienced and, apart from still being green about crafting a plot, I hadn't learned, accustomed as I was to the freedom of theatre, how to work with a script editor, how to mould one's ideas and change one's approach in accordance with a producer's overview and the specific needs of a slot in a season.

"Alixion was a monastic planet, little of which was inhabitable and such life that existed on it was subterranean. There were two life forms – humans and large beetles, six foot in length. The humans were organised as monks, living their lives to a strict monastic order. The planet's name was derived from the word 'elixir', since that was what the planet was famous for – an elixir, much as more earthly monks prepare alcoholic concoctions, distilled *in situ* according to a closely guarded secret. The value of this elixir was that it enhances intelligence.

'The beetles are being fed people – that's how the monks produce the elixir!'

"What's not generally known, however, is that the elixir comes from the glands of the beetles, mined from a sort of honeycomb. What's even less widely known is the fact that the beetles are fed people in order to produce this stuff, the distillation being from that part of the honeycomb derived from the human central nervous system. In fact, the brighter the food, the better the elixir.

"There was an Abbot, who was a complete crook. The monks are largely unaware of the truth behind the place, but the reputation of the order continues to attract very bright people. Since there is a vow of silence and no friendship, nobody knows when or why a particular monk disappears from action.

"When the Doctor appears on the scene, the Abbot is delighted as a special brew of the Time Lord for his personal use would give him access to the secrets of the universe. However, the Doctor and his companion end up getting lost in the catacombs . . .

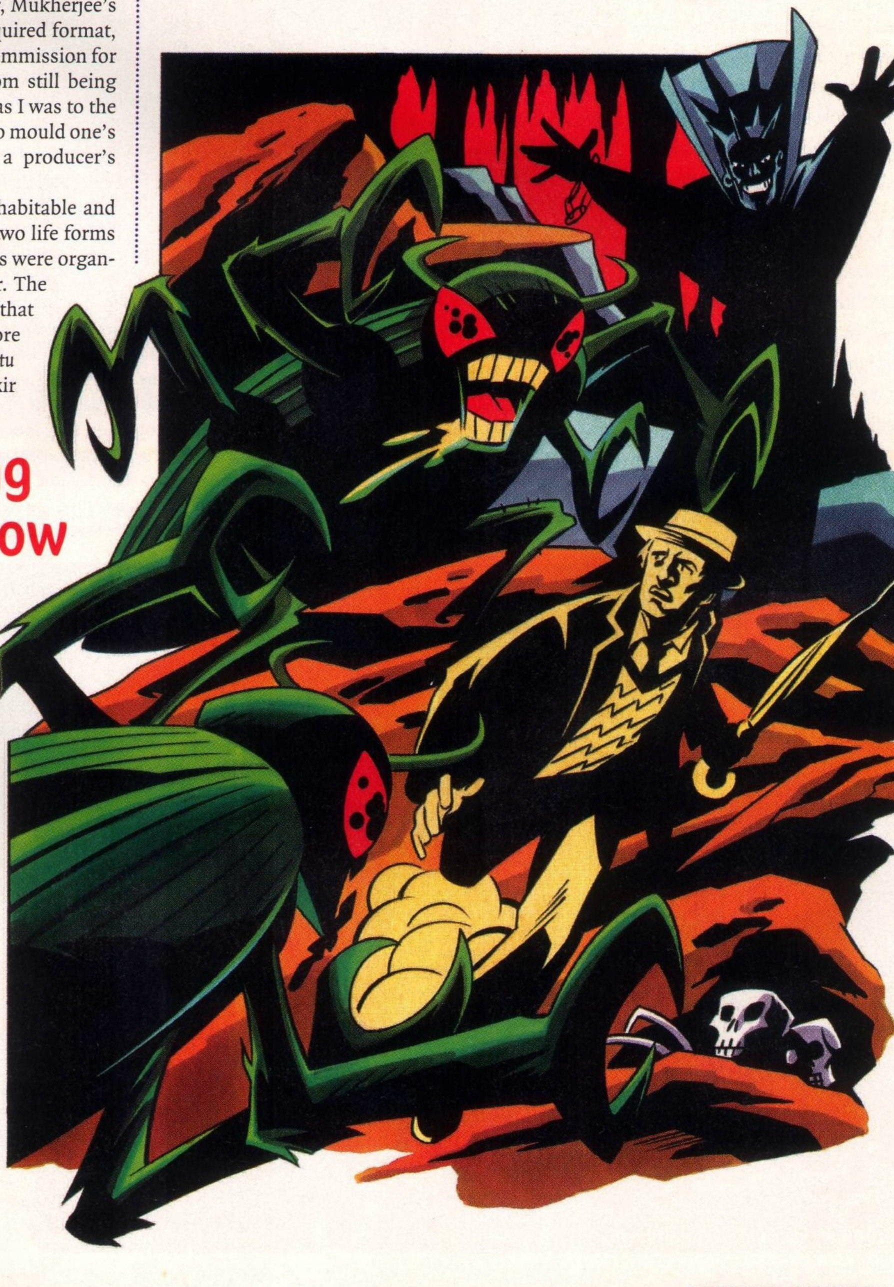
The Doctor and Ace: meet the beetles!

"I was never quite sure how it would progress from there, but a battle of wills between the Abbot and the Doctor was inevitable as was the Doctor's efforts to warn the other monks. There were thus going to be two dangers – the monks 'in the know' and those somewhat ferocious beetles.

"We would have eventually learned that the planet is, in fact, a giant hive. This touches on the 'spirit of the hive' idea, a sort of single intelligence existent through all the parts – the individual beetles, centred in the Queen. The Doctor would have communicated with this central intelligence and somehow it would all get resolved."

It appears that the idea for *Alixion* got little further than the storyline stage when script editor Andrew Cartmel decided that it was not suitable for Season 26. He later confessed, however, that *Alixion* was definitely in the running for inclusion in Season 27 – the ten-years-unmade run of *Doctor Who* which comprises, perhaps, the greatest 'lost story' of all. DWM

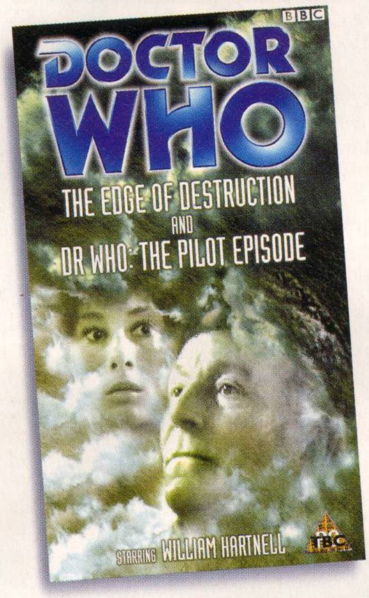
Coming soon: more missing adventures – including Farewell Great Macedon, *a six-parter dropped from* Doctor Who*'s very first year . . .*



Shelf Life

With **Vanessa Bishop**

DOCTOR WHO: THE EDGE OF DESTRUCTION AND DR WHO: THE PILOT EPISODE



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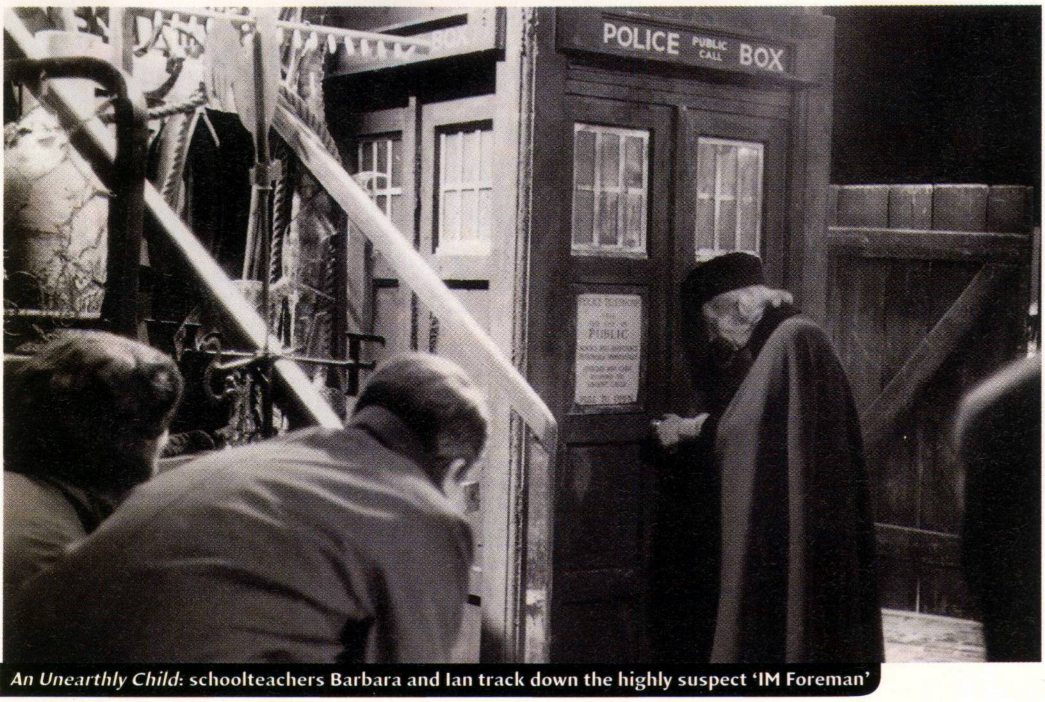
Once more into the junkyard, my friends, once more . . . and then let's take a wobbly trip to oblivion

I'd like to think that if I wasn't a *Doctor Who* fan – you know, normal, someone who just *enjoys* television, without becoming obsessed with some things or vehemently disparaging towards others – I'd still be able to look at *An Unearthly Child* and say, "That's a great piece of television." As it is, I'll never know. I am a *Doctor Who* fan – but despite that, I'd like to think I'd say the same if I was introduced to another series with an equally exceptional first episode. Problem is, I never have. Sure, some series are more polished; more accomplished, even – but I'm talking beginnings, and I've yet to see another programme that's begun quite as well as *Doctor Who*.

Since *An Unearthly Child* was granted a try-out, 'pilot' episode, we're lucky enough to be able to view this extraordinary piece in two different forms. Or is it three? The version on this tape, once screened by the BBC in the early 1990s to mark the closure of its Lime Grove Studios, also comes with another take of the TARDIS scene.

So instrumental is this episode to *Doctor Who*, my opinions are even less important than usual, but it's worth remembering that what's come to be viewed as a dress rehearsal was originally intended for broadcast – and, if it had been, how differently the series would have evolved! For a programme entitled *Doctor Who*, it's quite bizarre how free the Doctor is with his origins. Stood there, chattering on about life in the 49th century – thank goodness he's interrupted, or he'd be telling us that he's half-human and letting slip about regeneration three years too early.

Pilot or not, *An Unearthly Child* is a timeless piece, retaining its dignity partly because it contains no 'special effects' to date it. Because it's never asked to be particularly frightening (although it is), it feels less constrained by its original 5.30 time slot. It has the power to over-ride familiarity, making both the Doctor and his TARDIS new again; together, they look just as capable of destroying the world as travelling in the Fifth Dimension. Neither of them would be handled so well again, and neither would ever be enough again – they'll need worlds to encounter, monsters to fight – but for one night only, they're the be-all and end-all of *Doctor Who*, centre stage. Any version of *An Unearthly Child* can hardly fail to deliver a direct hit. We can be justly proud of it. To its makers, to its star, *Shelf Life* salutes you.



An Unearthly Child: schoolteachers Barbara and Ian track down the highly suspect 'IM Foreman'

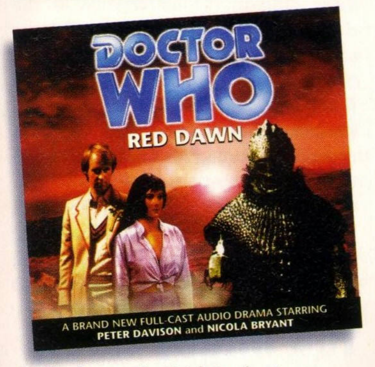
Actually, although I hope that last bit of rhetoric will have sounded lump-in-the-throat fantastic, it isn't strictly true. The two-part *The Edge of Destruction* (known as *Inside the Spaceship* round these parts) instantly disproves my claim that the Doctor and his TARDIS would never be enough again by making the Ship the story's sole setting. It has a lot in common with *An Unearthly Child*, too: Ian and Barbara's talk of the classroom, and the concussed Doctor seemingly referring again to his exile. Unfortunately, it's *The Edge of Destruction*'s misfortune to be a far less finished production than the vetoed pilot. It muddles through like a story sharing not only two directors, but also two writers. Ideas come and go while the story dithers over which route it should take. It probably chooses the wrong one – the early suggestion that another intelligence may have invaded the Ship and be hiding in one of its occupants would make for a much more satisfying storyline.

> **The Doctor and his TARDIS look just as capable of destroying the world as travelling in the Fifth Dimension**

There's a barminess about *The Edge of Destruction* above and beyond the erratic mood swings suffered by its four characters. The TARDIS' attempts to warn the crew of imminent disaster are unhelpful and obscure, to say the least – if I'd been Ian or Barbara, I'd have been quick to complain about the lack of a simple teleprinter machine on which the danger could have been more clearly spelled out!

The Edge of Destruction tries its damnedest to make sense of itself, but actually only makes matters worse; Barbara's "time's-been-taken-away-but-now-it's-back-because-it's-running-out" spiel sounds more like a fluffed line or a misprint than an explanation. In the end, the story suffers the same problems as the Doctor's "birth of a sun" soliloquy; it's overplayed to the point where it seems simply bonkers.

DOCTOR WHO: RED DAWN


DOCTOR WHO
RED DAWN
A BRAND NEW FULL-CAST AUDIO DRAMA STARRING
PETER DAVISON and NICOLA BRYANT

Audio drama Big Finish Productions **Featuring** The Fifth Doctor & Peri **RRP** (double CD/cassette) £13.99/£9.99 **Available** Now

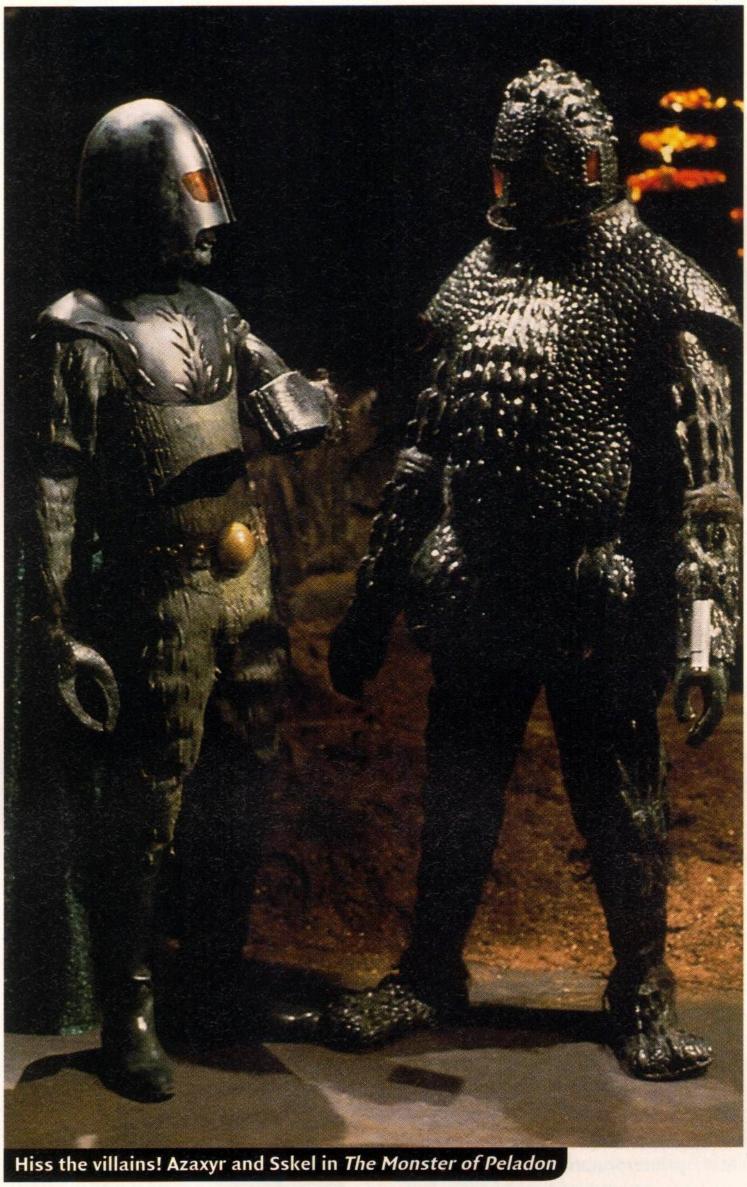
There is life on Mars – but it's ever so cultured!

Ever since *The Curse of Peladon*, in which the Ice Warriors turned out to be, if not wholly good eggs, then not wholly bad ones either, *Doctor Who*'s militaristic Martians have rather forfeited their place in our affections. One minute they're evil (and *operatically* evil, taking pops at the Earth and fouling its atmosphere); the next they've gone all *Star Trek* on us, moderate and reformed, deep into politics and up to the half-mask in diplomacy.

Nuts to that. A *Doctor Who* monster which ends up on a committee or governing body deserves to go straight to the back of the queue with a note reading, "Must try harder". As monsters, Ice Warriors have a duty to be bad. When they're not, their villainy is replaced with less interesting qualities. Enter their nobility, their integrity, their honour. Enter their history and ancient ceremonies. Enter all the things that turn monsters into aliens and aliens into cultures.

Such a deployment of the Ice Warriors makes *Red Dawn* less exciting than one feels it should be. Laden down with good breeding, they just don't seem mean enough any more. From Ice Warriors to Nice Warriors, they've been dignified, (albeit in a bullish sort of way); it's now likely we'll end up witness to a hissing Ice Lord with a table wine in one pincer and a fine cigar in the other. If the creatures had instigated the events of *Red Dawn* themselves, things would automatically feel more dynamic. As it is, they're as much caught up in the drama as the Doctor and Peri – and ultimately come across as merely members of the supporting cast.

Fortunately, scriptwriter Justin Richards has realised that an old adversary, even one which isn't proving terribly adverse, can't carry his story alone – opting to present a mix of jeopardy and sensationalism, the style trusted by *Doctor Who* in its most populist periods. *Red Dawn*'s plot is more or less contained within its final episode, likely because Richards is as much concerned with vintage thrills and spills as he is with a story proper. Even if it's a collection of set-pieces, *Red Dawn* can still be championed as a full-blooded exercise in atmosphere and tension.



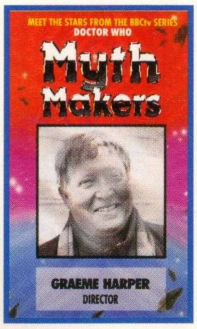
Hiss the villains! Azaxyr and Sskel in *The Monster of Peladon*

Turned from Ice Warriors into Nice Warriors, you half expect to find Red Dawn's Martians with a fine wine in one pincer and a cigar in the other

Initially, Richards gives us only the exploration of a strange building constructed partly on, and beneath, the surface of Mars. Yet the fact the Doctor and Peri – plus, by another route, a NASA commander – gain nothing from their searches isn't really the point. Our pleasure is drawn from the inevitability of their journey ending in danger. This segment strongly recalls a similar recce made early in the original *Alien* film, and its success depends equally on how long suspense can be squeezed from deserted chambers and the fear of the unknown.

Almost the whole of a later episode is devoted to the drama aboard a manned spacecraft struck by an *Apollo 13*-like instrument failure. It's energetic, and the panic is played at suitably close quarters – but it's a detour which might be expected of a six-parter, and its prominence appears to eat into an already thin and ultimately somewhat undeveloped plot. Nonetheless, it's a rare example of a *Doctor Who* story which does, at least, take some account of the realities of space exploration. All these environments are neatly linked by breathy, static-filled intercom devices, too; this cunning use of the audio medium never fails to give the listener the fullest account of the immediate situation, marshalling a sound and atmosphere familiar from genuine NASA missions.

Plot twists and character motivation come a little late to *Red Dawn*, which ends just as we feel the real story is only beginning – one we may catch up with later, as with the saga of the Peladon dynasty. And perhaps, as with that sequel, the Ice Warriors might return a shade more wicked, too.



MYTH MAKERS 48: GRAEME HARPER

Reeltime Pictures

£16.99

Strange. Minutes after saying *The Caves of Androzani* is slow, director Graeme Harper is calling his work on *Revelation of the Daleks* confused and unclear. If *Myth Makers* hadn't caught the architect of the high-octane drama and perfectly-cast thrillfest in such an animated and enthusiastic mood, I'd think he was trying to wind me up. Fast is the word; I'm not sure he wouldn't have preferred interviewer Nicholas Briggs to have been firing him questions aboard a roller-coaster.

The tape falls short of the more detailed autopsy of Harper's stories published by Boxtree a few years ago – but is better at portraying the man, defining some of his style and revealing his criticisms of television. However, learning that Harper was asked to direct *Attack of the Cybermen*, then hearing his praises showered on the aborted anniversary special, *The Dark Dimension*, does our hungry hearts no good at all. Our only comfort lies in the fact that he'd doubtless be labelling it all 'sluggish' by now!

BBC RADIO COLLECTION
DOCTOR WHO
THE PARADISE OF DEATH
A BBC RADIO FULL-CAST DRAMATISATION

THE PARADISE OF DEATH

BBC Radio Collection £13.99

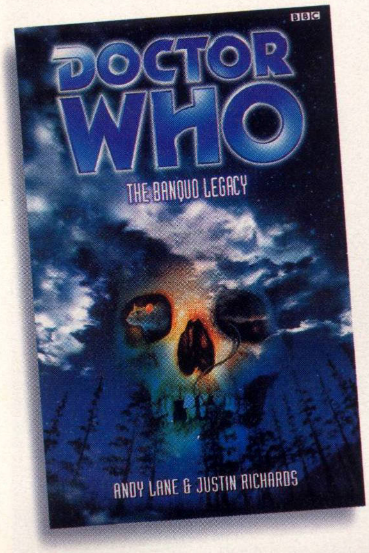
So poor your ears seal up to save your brain. In *Doctor Who* hell, *The Paradise of Death* is top of the bill.

Flat, witless, trite, self-indulgent and devoid of any tension, the stars and themes of the Pertwee era are disembowelled in this, the perfect antidote to nostalgia. Beginning soundly enough with a theme park and a death on Hampstead Heath, an onslaught of silly names, silly planets, comic creatures and cartoon characterisations spiral this knockabout outing into juvenile realms.

CD makes the whole ghastly business sear through your senses like, as writer Barry Letts might put it, an incisor of the triple-toed, yellow-crested Gargan, dipped in blip-juice and the spit of a snazzled snake. Too much information, too much noise, too many characters, too many locations. What was he thinking of?

Almost unrecognisable as *Doctor Who*, something very similar was released into cinemas last year under the title *The Phantom Menace*. Wears thin after minutes, and it lasts 145.

DOCTOR WHO: THE BANQUO LEGACY



Novel BBC Books **Authors** Andy Lane & Justin Richards **Featuring** The Eighth Doctor, Fitz & Compassion **RRP** £5.99 **ISBN** 0 563 53808 2 **Available** 5 June

Horror strikes a Victorian manor – but shifting perspectives make for a not-so-traditional adventure as might appear

Last issue, *Shelf Life* claimed that Justin Richards' novel *Grave Matter* would have made a good Big Finish audio. I wish I'd saved the sentiment, because it's even truer of *The Banquo Legacy*, which Richards has co-authored with Andy Lane. Propelled by rich, fussy dialogue and characters constructed from a blend of snobbery and cultivated eccentricities, this dip into Victorian England, like *Ghost Light*, hardly leaves the troubled house it's set in.

The Banquo Legacy adopts a common literary interpretation of the late 19th century – a world informed by the works of Sir Arthur Conan Doyle, at once cruel and elegant, peopled by scientists, adventurers and madmen. Is it any wonder the Doctor fits into such surroundings so comfortably? Pitching itself at that point where electricity is seen both as the tool of science and as a force more the product of the supernatural, *The Banquo Legacy* gathers an audience to witness the misuse of electrical energies in an experiment concerning artificial telepathy. "Frying tonight!" – the immortal epithet voiced by Kenneth Williams' Doctor Watt in *Carry On Screaming* – seems a gruesomely appropriate way to introduce a mouth-watering first Act, in which headsets are activated and the sparks begin to fly.

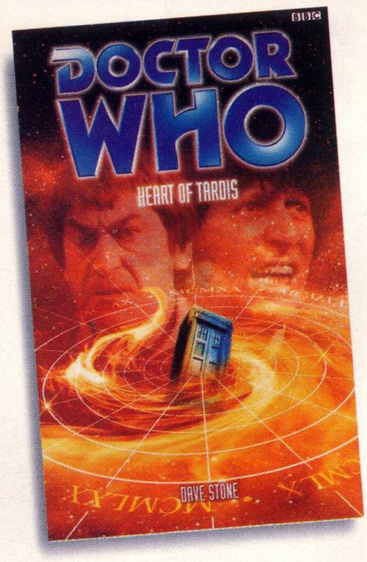
In truth, *Doctor Who* has done *Banquo Legacys* aplenty. What is there about this undeniably effective, but familiar brew of the Gothic and the camp which doesn't make this the exact epitome of everything new *Doctor Who* fiction is supposed to resist? Well, er – nothing, actually, except perhaps its presentation. It flirts briefly with the structure of Anne Rice's *Interview with the Vampire*, flitting between three centuries before settling for 1898. But much, much more prominent is the decision to narrate the story solely via the written accounts of two of its characters. Imagining the events of *The Talons of Weng-Chiang* documented solely through the memoirs of Jago and Litefoot points you somewhere in the direction.

This technique ties *The Banquo Legacy* to novels of the period it's set in – Bram Stoker's *Dracula*, for example. The style partly shields *The Banquo Legacy* from the charge of complacency and non-invention; it'd take a top-to-toe reworking to ready the story for the Television Centre floor. It's compiled from the diaries and reports of a solicitor and a Scotland Yard Inspector whose observations overlap, and even conflict. The solicitor, in particular, flaunts the language of 19th century fiction, his flowery prose a direct contrast to that of the less romantic policeman. Co-authored inside and out, it's tempting to assume that Richards and Lane wrote one of these parts each. If so, I wonder who was who?

Obviously, this approach isn't entirely new to *Doctor Who* fiction, but, perhaps tellingly, only Lane's *All-consuming Fire*, told by Doyle's Dr Watson, has attempted it on such a scale – and even there it could be viewed as something of a gimmick, compared to this more disciplined example.

Over a very few months, the Eighth Doctor's adventures have seen a shift in emphasis – seemingly much happier to be associated with the more visceral, melodramatic character of the TV series. Even *The Banquo Legacy*'s idea of Time Lords leans more towards *Shada* than *Interference*. The pendulum is likely to swing back again next month, when *The Ancestor Cell* returns both the Faction Paradox and the ideas which spawned a walking, talking TARDIS. Nonetheless, whatever approaches fall in and out of favour, it'll always be difficult to remain unimpressed by such a seasoned concoction as *The Banquo Legacy*.

DOCTOR WHO: HEART OF TARDIS



Novel BBC Books **Author** Dave Stone **Featuring** The Second Doctor, Jamie & Victoria plus the Fourth Doctor & the First Romana **RRP** £5.99 **ISBN** 0 563 55596 3 **Available** 5 June

One problem, two Doctors and double the trouble in a baffling game of halves

There's a suggestion that some of the *Doctor Who* on offer this month hasn't quite found its natural home. If *The Banquo Legacy* would make an atmospheric Big Finish play, and *Red Dawn* explores the Ice Warriors in the detail expected from a novel, then *Heart of TARDIS*, a Past Doctor novel which boasts both our hero's Second and Fourth incarnations, presents an unconventional story more associated with the concepts and complexities of the Eighth Doctor books.

Heart of TARDIS inspires the same giddying effect as channel-hopping across all the stations on your television; flipping from scene to scene, it seems to fear the reader's short attention span. It's an erratic, turbulent ride made up of numerous strands of style and story; author Dave Stone switches from politics to parody, from the sinister and horrific to the off-the-wall stupid. Indeed, you might think it had been written by several different authors, none of whom had ever spoken to another.

You might think Heart of TARDIS was written by several different authors, none of whom has ever spoken to another

It becomes clear, after a while, that Stone isn't going to allow his Doctors to meet – a good thing, since such a situation long since exhausted its novelty (although, if two Doctors could ever be allowed to actually quite like each other, a mid-term Tom and a Season Five Troughton just might make a go of things). As it is, their separate tracks slow down the novel's progress considerably; we're served double of everything – two introductions, two TARDIS landings, two middles, two ends. (*Shelf Life*, inadvertently, had to contend with two Romanas, too – it's not until page 106 that we get a description confirming this as the Mary Tamm model. Odd, considering that Stone has a style small on dialogue but big on detail.)

Each Doctor's tale is markedly different, although neither feels particularly appropriate. The Second Doctor, Jamie and Victoria, trapped in the murderous American city of Lychburg, find a populace without free thought. The Fourth is back at UNIT, in the late 1980s – a real late 1980s, mind you, in which the Doctor (and briefly, the Brigadier and Benton) is weaved with great insistence into the political landscape of Thatcher's Britain – where he's set to dig up disturbing information concerning a 30 year-old US Government experiment. Remaining largely laboratory-based, you can't help wondering why Tom Baker's Doctor isn't Jon Pertwee's.

Naturally, the dual stories are linked. Like the Second Doctor, we spend much of the time guessing at the truth – a vain ambition, since the truth is too elaborate and impossible to be arrived at naturally. The Lychburg mystery, although it needs the Fourth Doctor's storyline to fully explain it, still succeeds in arriving at a satisfactory conclusion of its own. Being an adventure in its own right, it emerges as marginally the more enjoyable of the two.

Heart of TARDIS has its moments. The best of them pop out of nowhere – wild and random ideas which would fit easier into a *Short Trips* collection than shoehorned into a novel. Nevertheless, ten short pages of typical TARDIS crew banter in an alien museum are altogether more daft and entertaining than the harsher drama of Stone's Key to Time sabbatical.

I suspect *Heart of TARDIS* might require more than one reading to achieve maximum impact – not to mention full comprehension. As it stands, not since *The Taint* has *Shelf Life* had to make such an effort to complete a novel. Long, wordy sentences bring its many ideas to a standstill. Print isn't enough to contain Dave Stone; his work requires visuals, perhaps animation. His prose suffers from needing to do it all. Verbose, chaotic and complex, *Heart of TARDIS* is just too much all round.

The Doctor's encyclopaedic knowledge of intergalactic contraflow systems held Tegan enthralled

A CRITICAL HISTORY OF DOCTOR WHO ON TELEVISION

Non-fiction McFarland & Company, Inc
Author John Kenneth Muir **RRP** £48.75
Available Now, from Shelwing Ltd, 127 Sandgate Road, Folkestone, Kent CT20 2BH

It's Doctor Who, Jim, but not as we know it – in this studious retelling of the series' history from a US perspective

Covering such well-trodden ground as the series' origins, morality, 'no sex, please' policy and special effects, *A Critical History of Doctor Who on Television* would surely be surplus to requirements in the UK. But it was never intended to serve a British audience. Published in North Carolina, its author, John Kenneth Muir, is American, and this guide is penned for his countrymen.

Doctor Who's passage on US TV has been difficult, its exposure less widespread than is usually thought. Muir, therefore, addresses his readers as newcomers – and one should defer to their judgement of the book's success. However, although it was never Muir's intention, I doubt it's a more interesting read to anyone other than a Brit; the author is viewing the same *Doctor Who*, but his opinions are being interpreted from some strange parallel world.

Differences between British and American attitudes are drawn in Muir's analysis of what has kept *Doctor Who* from becoming a prime time success in the States. The BBC does not feature positively; nor do panicky US network executives, who prefer to see familiar faces. Unlike, say, Gerry Anderson's *Space: 1999*, with its American stars, *Doctor Who*, with no such concessions, will be judged by its special effects alone – and Muir concludes that this factor, more than any other, has kept *Doctor Who* from enjoying enormous popularity in America.

This Critical History arrives from the strange parallel world of the American viewer, to whom the Davison era is 'unrelentingly boring'

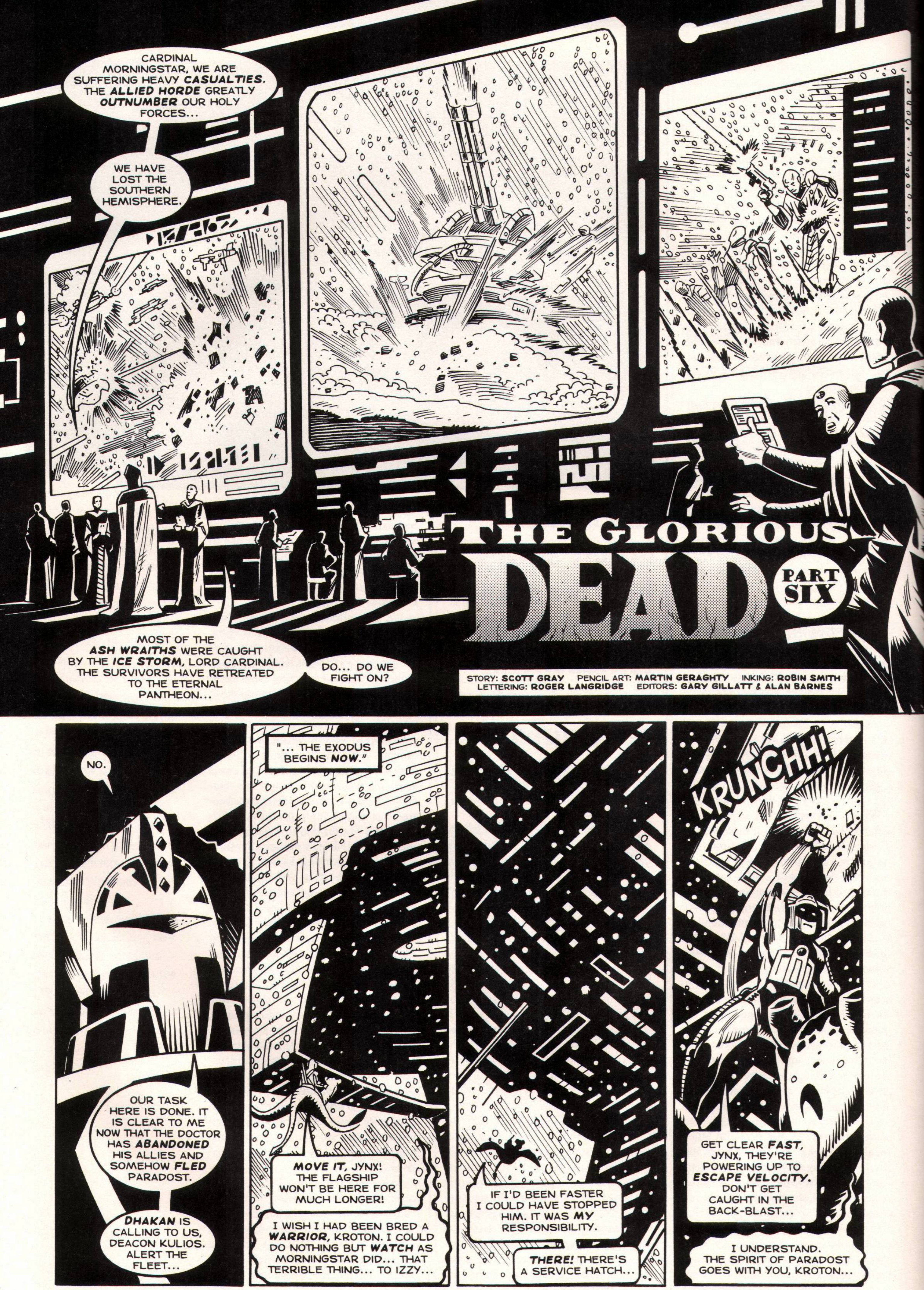
Continually, Muir plays *Doctor Who* off against various American series, stressing its seniority over all others, repeating tirelessly that *Doctor Who* had thought that theme and tackled that idea first – and often, more daringly. Muir clearly enjoys shocking his audience into considering a sci-fi landscape which doesn't begin with *Star Trek*. Revealing the huge debt sacred American franchises owe *Doctor Who*, he retreats from implicating that the series was consciously copied. Nevertheless, the essay *Doctor Who's Children* is prickly. Inevitably, the Borg of *Star Trek: The Next Generation* are compared to the Cybermen, and come across as highly suspect – particularly when later, in *The Tenth Planet* review, the author imparts that, to his understanding, no creative associated with ST:TNG has ever acknowledged them as a source of inspiration.

In *Morality and Meaning*, *Doctor Who* is championed as embodying the American belief that liberty is obtained through blood, sweat and tears, and many parallels are drawn with the American War of Independence. *The Sun Makers*, therefore, becomes an examination of the taxation which gave rise to that very conflict. The idea is followed through to a conclusion where the British themselves are compared to the Daleks!

It's this altered perspective which makes *A Critical History* so challenging. For a British *Doctor Who* fan assured of the programme's highs and lows, Muir's story-by-story commentary is a minefield. *Doctor Who* is turned upside-down in this section, which takes up a whacking three-quarters of the book's 500 pages. Season Seven is deemed "thematically shallow"; the series' black and white stories are judged its visual apex, whereas the direction of the mid-1970s productions is labelled conventional and "unforgivably dull"; Delgado's Master is dismissed, but the motivation of Ainley's praised; *The Ark in Space* is cheap-looking; Season 18 one of the least ambitious and interesting; Peter Davison's era is considered "unrelentingly boring", but Colin Baker's "riveting" and "adult"; *Paradise Towers* is one of the 20 best serials, whereas *Ghost Light*, if not the worst-written, is certainly the most poorly-executed. All this is to only scratch the surface.

Throughout, Muir is much more concerned with themes and originality, and much less about how a story looks, than his British counterparts. It's an approach which leads to more discussion of the under-rated episodes than of the series' undisputed classics. However, he's often a little too stroppy about continuity – and, when commenting on missing material, shows a misplaced faith in the accuracy of Target novelisations.

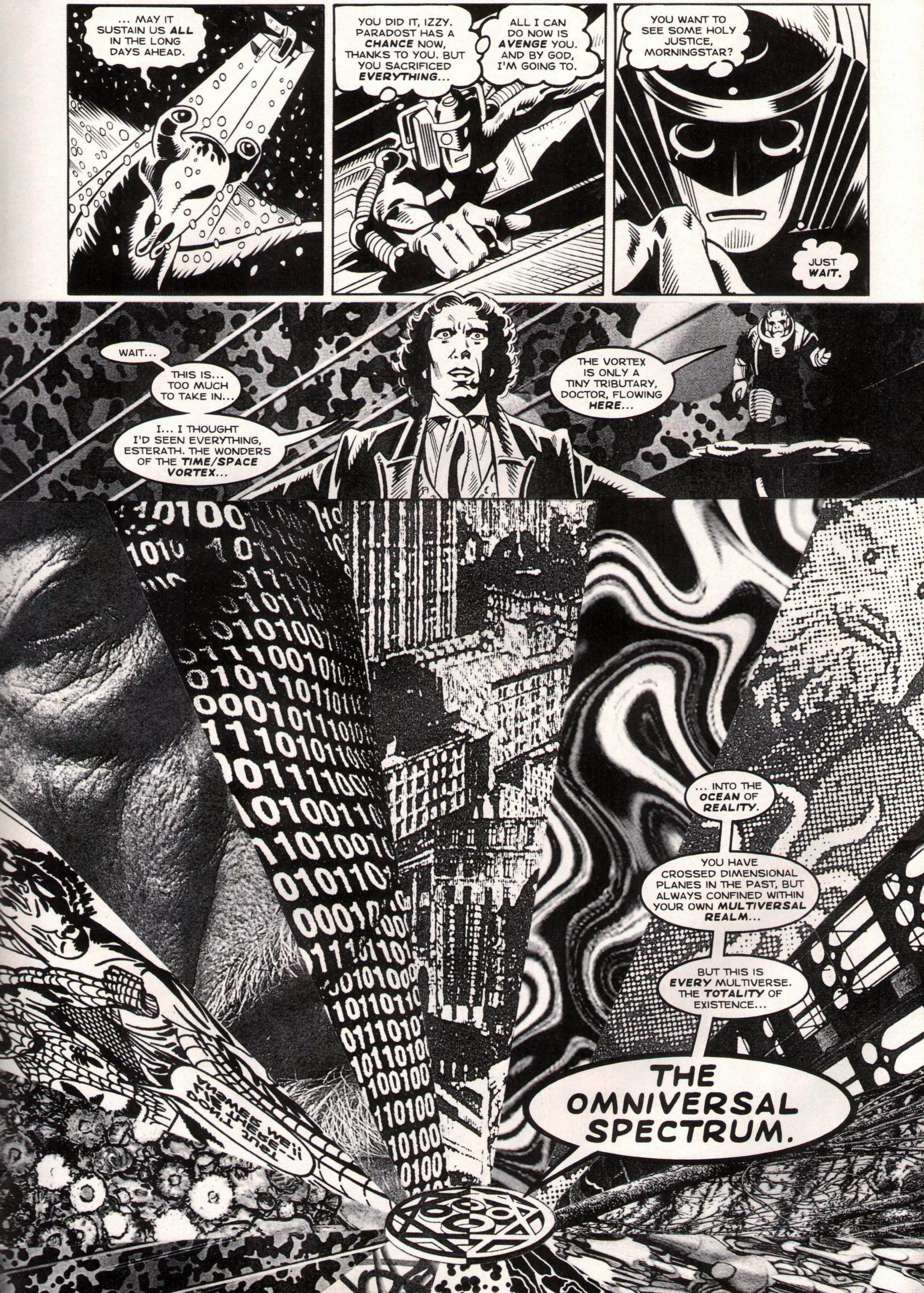
As an imported hardback with, I presume, a limited print-run, the price is against *A Critical History*. But if libraries can be encouraged to stock it, or if the Lottery has smiled upon you, spending time with Muir will breathe fresh life into your view of a series you thought you had sussed.

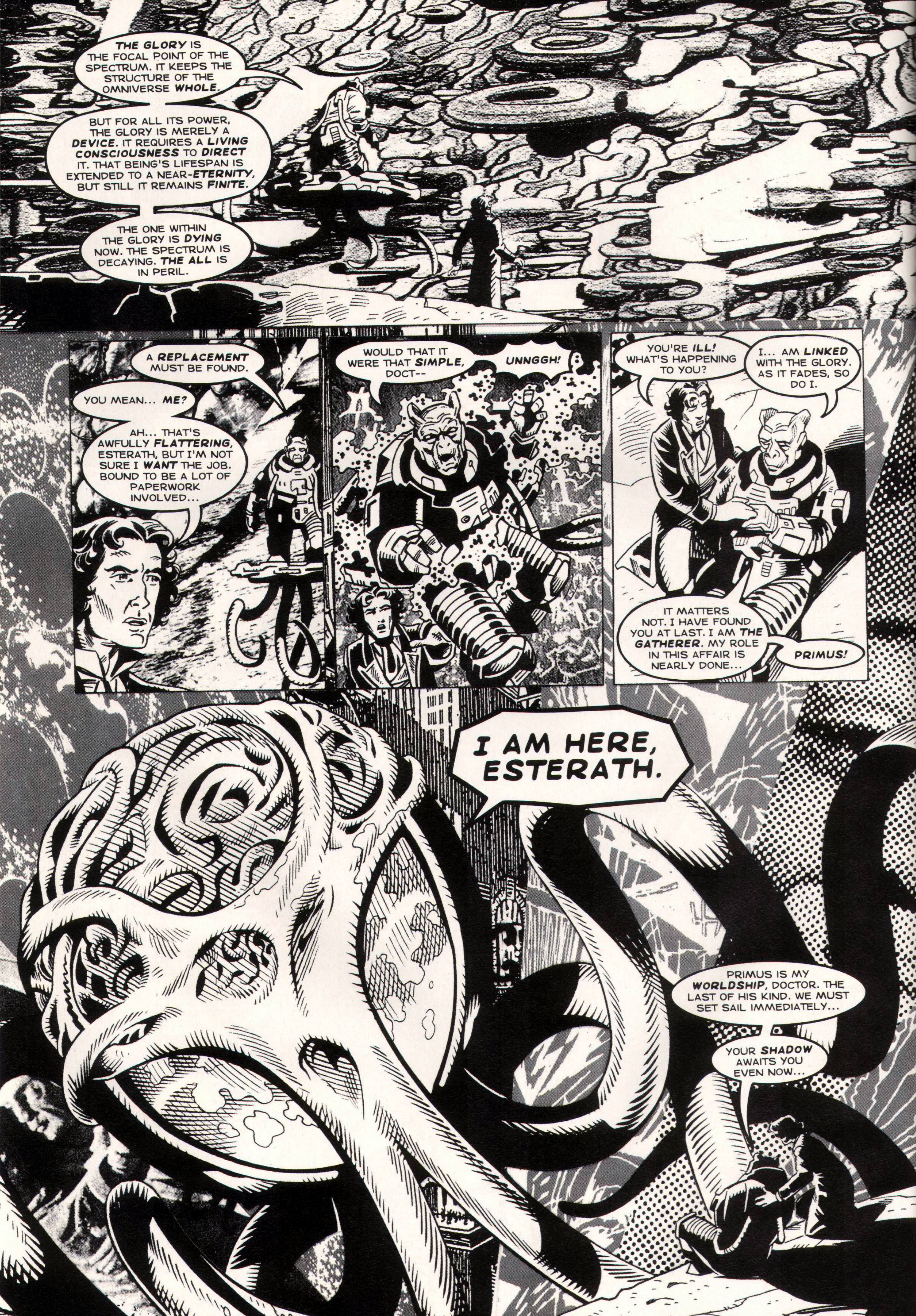


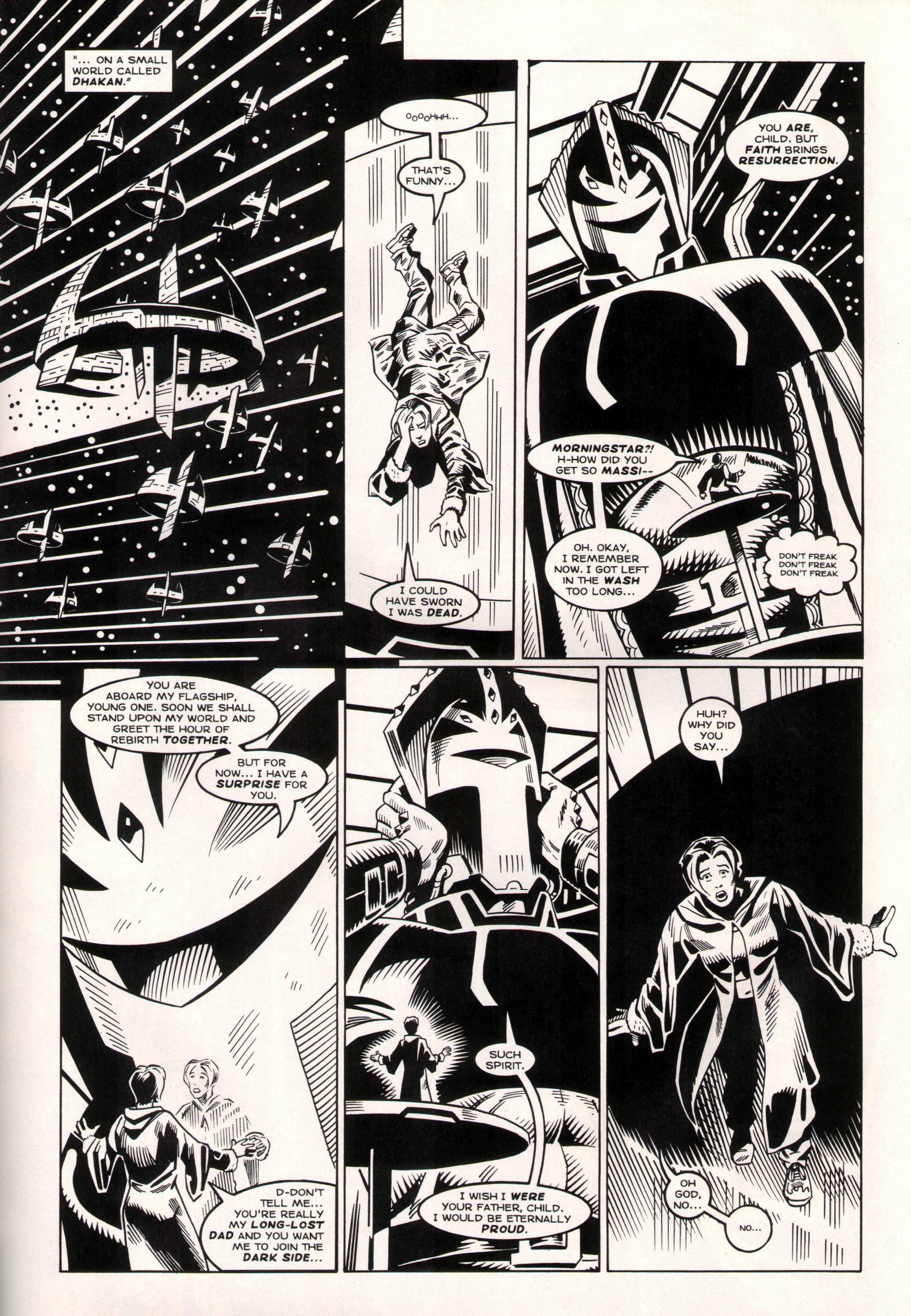
THE GLORIOUS DEAD
PART SIX

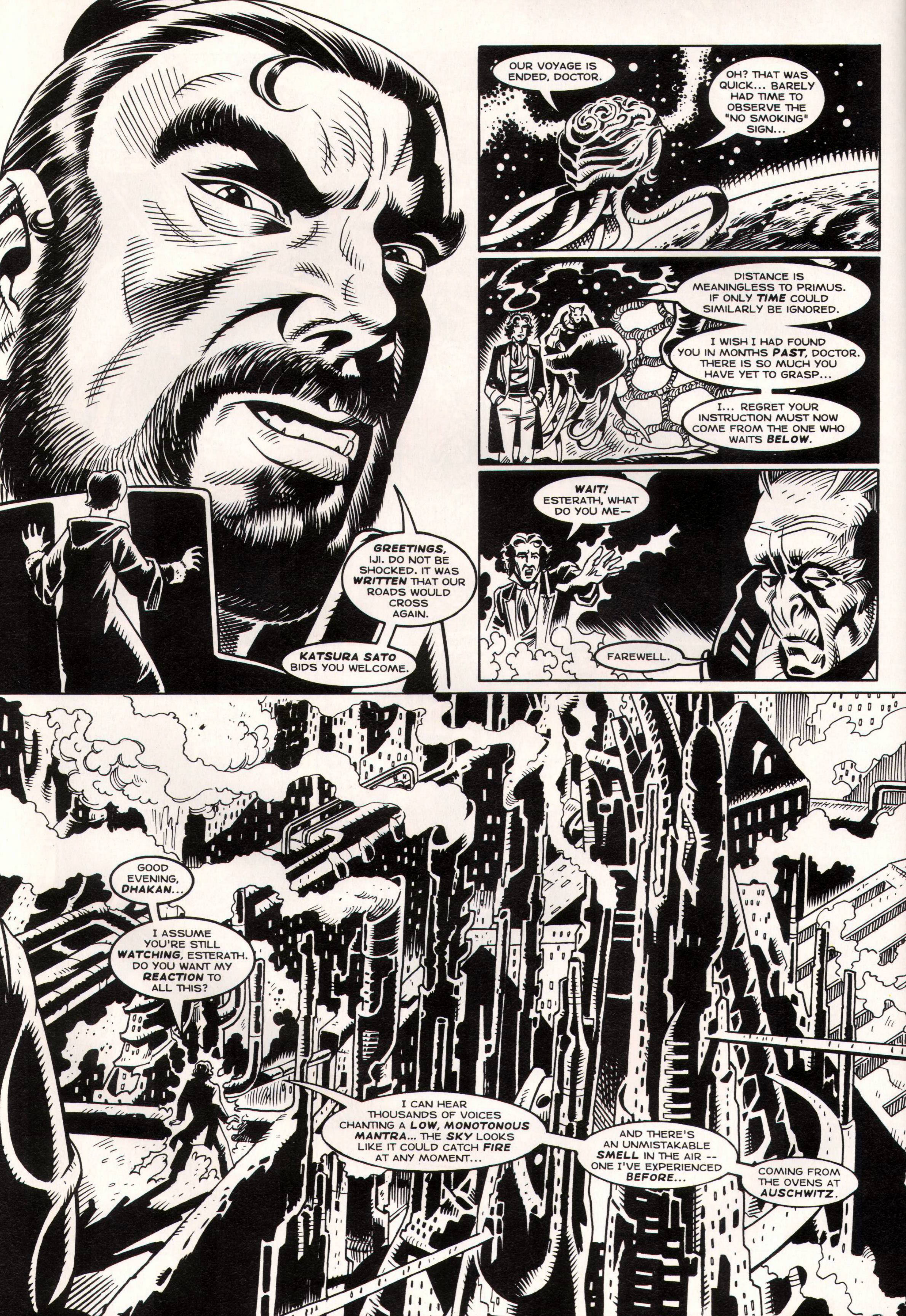
STORY: SCOTT GRAY PENCIL ART: MARTIN GERAGHTY INKING: ROBIN SMITH
LETTERING: ROGER LANGRIDGE EDITORS: GARY GILLATT & ALAN BARNES

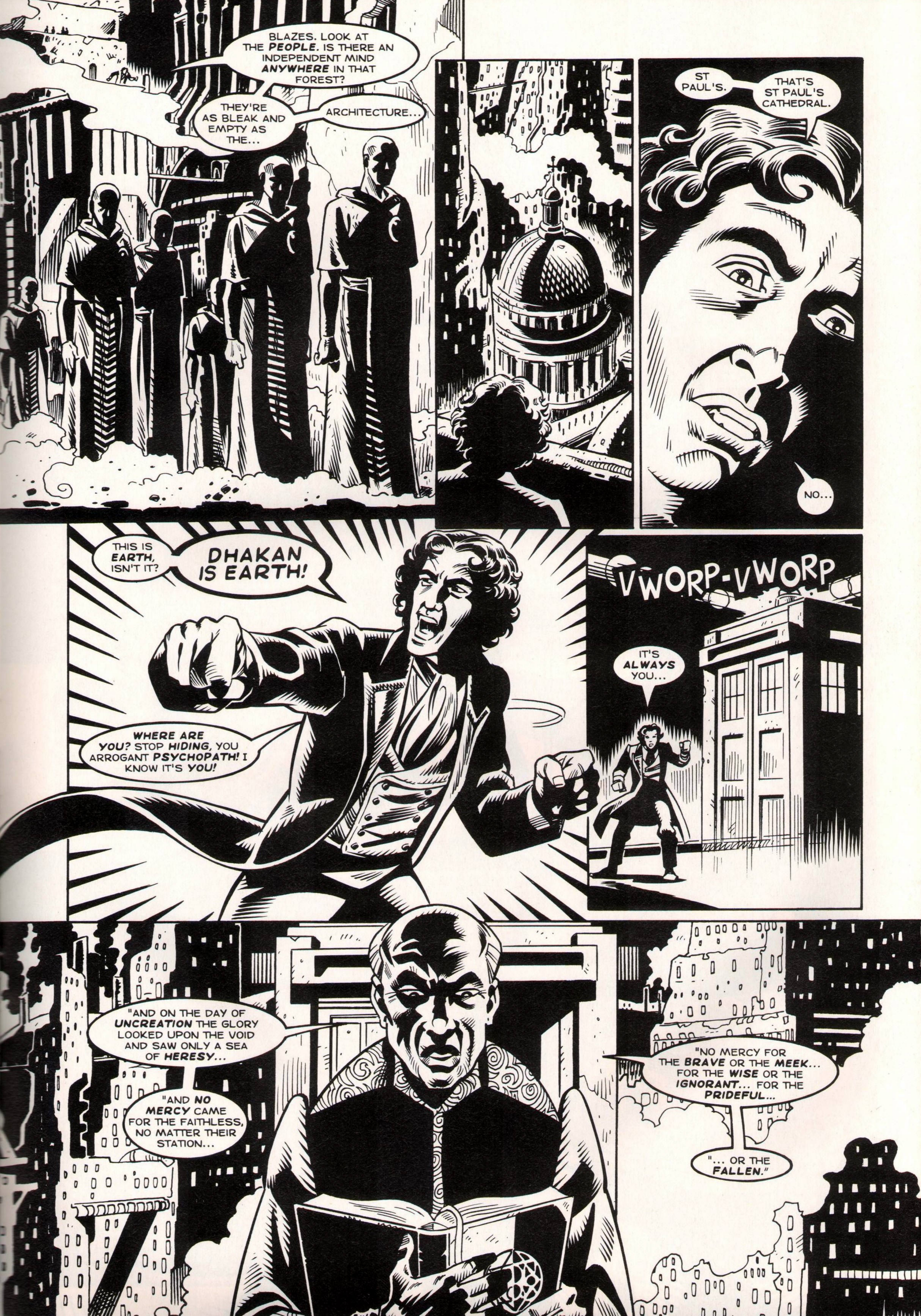
CARDINAL MORNINGSTAR, WE ARE SUFFERING HEAVY *CASUALTIES.* THE *ALLIED HORDE* GREATLY *OUTNUMBER* OUR HOLY FORCES...
WE HAVE LOST THE SOUTHERN HEMISPHERE.
MOST OF THE *ASH WRAITHS* WERE CAUGHT BY THE *ICE STORM,* LORD CARDINAL. THE SURVIVORS HAVE RETREATED TO THE ETERNAL PANTHEON...
DO... DO WE FIGHT ON?
NO.
OUR TASK HERE IS DONE. IT IS CLEAR TO ME NOW THAT THE DOCTOR HAS *ABANDONED* HIS ALLIES AND SOMEHOW *FLED* PARADOST.
DHAKAN IS CALLING TO US, DEACON KULIOS. ALERT THE FLEET...
"... THE EXODUS BEGINS *NOW.*"
MOVE IT, JYNX! THE FLAGSHIP WON'T BE HERE FOR MUCH LONGER!
I WISH I HAD BEEN BRED A *WARRIOR,* KROTON. I COULD DO NOTHING BUT *WATCH* AS MORNINGSTAR DID... THAT TERRIBLE THING... TO IZZY...
IF I'D BEEN FASTER I COULD HAVE STOPPED HIM. IT WAS *MY* RESPONSIBILITY.
THERE! THERE'S A SERVICE HATCH...
KRUNCHH!
GET CLEAR *FAST,* JYNX, THEY'RE POWERING UP TO *ESCAPE VELOCITY.* DON'T GET CAUGHT IN THE BACK-BLAST...
I UNDERSTAND. THE SPIRIT OF PARADOST GOES WITH YOU, KROTON...

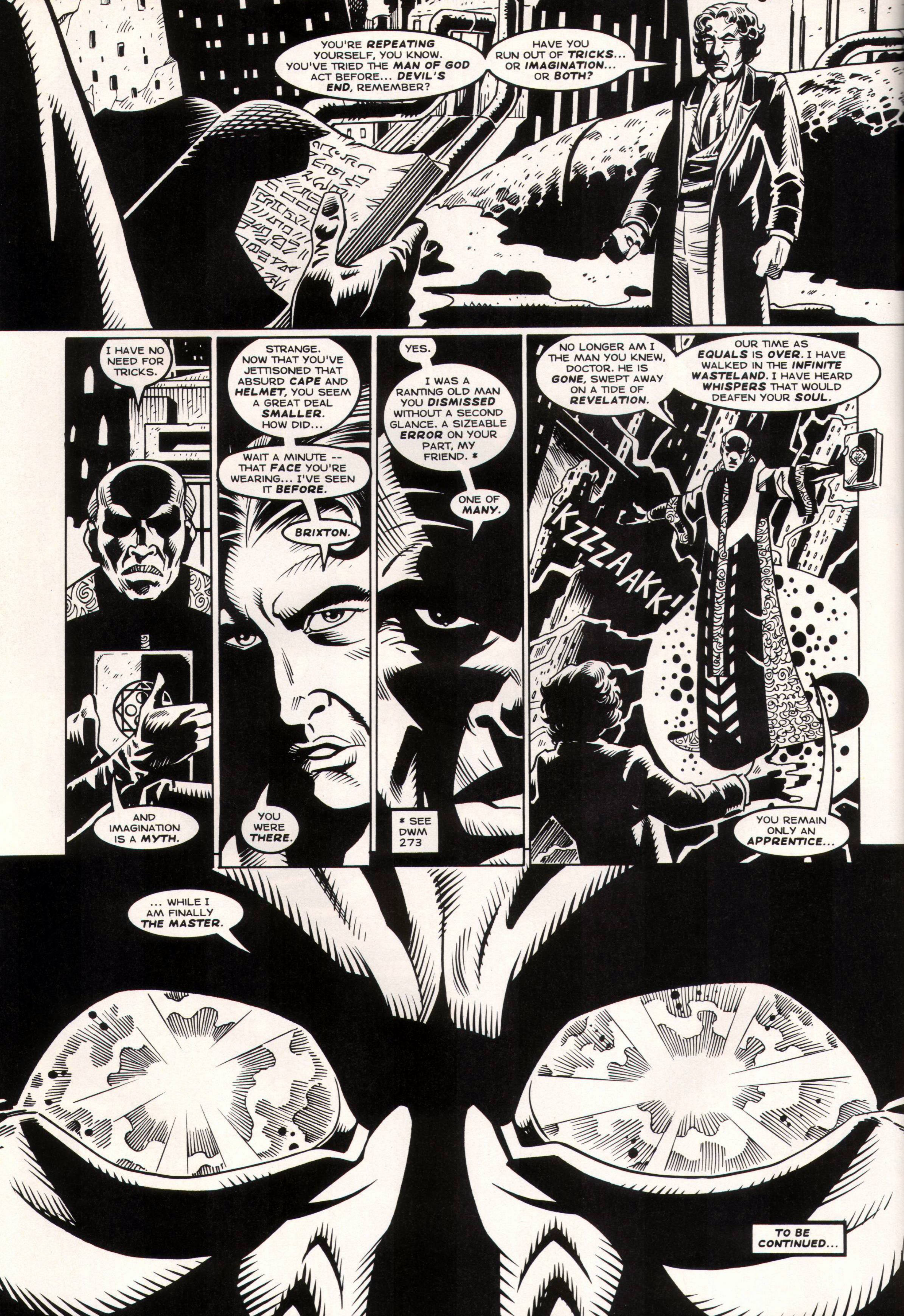

... MAY IT SUSTAIN US **ALL** IN THE LONG DAYS AHEAD.
YOU DID IT, IZZY. PARADOST HAS A **CHANCE** NOW, THANKS TO YOU. BUT YOU SACRIFICED **EVERYTHING**...
ALL I CAN DO NOW IS **AVENGE** YOU. AND BY GOD, I'M GOING TO.
YOU WANT TO SEE SOME HOLY JUSTICE, MORNINGSTAR?
JUST **WAIT.**
WAIT...
THIS IS... TOO MUCH TO TAKE IN...
I... I THOUGHT I'D SEEN EVERYTHING, ESTERATH. THE WONDERS OF THE **TIME/SPACE VORTEX**...
THE VORTEX IS ONLY A TINY TRIBUTARY, DOCTOR, FLOWING **HERE**...
... INTO THE **OCEAN** OF **REALITY**.
YOU HAVE CROSSED DIMENSIONAL PLANES IN THE PAST, BUT ALWAYS CONFINED WITHIN YOUR OWN **MULTIVERSAL REALM**...
BUT THIS IS **EVERY** MULTIVERSE. THE **TOTALITY** OF EXISTENCE...
THE OMNIVERSAL SPECTRUM.


THE GLORY IS THE FOCAL POINT OF THE SPECTRUM. IT KEEPS THE STRUCTURE OF THE OMNIVERSE WHOLE.
BUT FOR ALL ITS POWER, THE GLORY IS MERELY A DEVICE. IT REQUIRES A LIVING CONSCIOUSNESS TO DIRECT IT. THAT BEING'S LIFESPAN IS EXTENDED TO A NEAR-ETERNITY, BUT STILL IT REMAINS FINITE.
THE ONE WITHIN THE GLORY IS DYING NOW. THE SPECTRUM IS DECAYING. THE ALL IS IN PERIL.
A REPLACEMENT MUST BE FOUND.
YOU MEAN... ME?
AH... THAT'S AWFULLY FLATTERING, ESTERATH, BUT I'M NOT SURE I WANT THE JOB. BOUND TO BE A LOT OF PAPERWORK INVOLVED...
WOULD THAT IT WERE THAT SIMPLE, DOCT--
UNNGGH!
YOU'RE ILL! WHAT'S HAPPENING TO YOU?
I... AM LINKED WITH THE GLORY. AS IT FADES, SO DO I.
IT MATTERS NOT. I HAVE FOUND YOU AT LAST. I AM THE GATHERER. MY ROLE IN THIS AFFAIR IS NEARLY DONE...
PRIMUS!
I AM HERE, ESTERATH.
PRIMUS IS MY WORLDSHIP, DOCTOR. THE LAST OF HIS KIND. WE MUST SET SAIL IMMEDIATELY...
YOUR SHADOW AWAITS YOU EVEN NOW...


"... ON A SMALL WORLD CALLED **DHAKAN.**"
OOOOHHH...
THAT'S FUNNY...
I COULD HAVE SWORN I WAS **DEAD.**
YOU **ARE,** CHILD. BUT **FAITH** BRINGS **RESURRECTION.**
MORNINGSTAR?! H-HOW DID YOU GET SO ***MASSI--***
OH. OKAY, I REMEMBER NOW. I GOT LEFT IN THE ***WASH*** TOO LONG...
DON'T FREAK DON'T FREAK DON'T FREAK
YOU ARE ABOARD MY FLAGSHIP, YOUNG ONE. SOON WE SHALL STAND UPON MY WORLD AND GREET THE HOUR OF REBIRTH ***TOGETHER.***
BUT FOR NOW... I HAVE A ***SURPRISE*** FOR YOU.
D-DON'T TELL ME... YOU'RE REALLY MY ***LONG-LOST DAD*** AND YOU WANT ME TO JOIN THE ***DARK SIDE...***
SUCH SPIRIT.
I WISH I ***WERE*** YOUR FATHER, CHILD. I WOULD BE ETERNALLY ***PROUD.***
HUH? WHY DID YOU SAY...
OH GOD, NO...
NO...


GREETINGS, IJI. DO NOT BE SHOCKED. IT WAS WRITTEN THAT OUR ROADS WOULD CROSS AGAIN.
KATSURA SATO BIDS YOU WELCOME.
OUR VOYAGE IS ENDED, DOCTOR.
OH? THAT WAS QUICK... BARELY HAD TIME TO OBSERVE THE "NO SMOKING" SIGN...
DISTANCE IS MEANINGLESS TO PRIMUS. IF ONLY TIME COULD SIMILARLY BE IGNORED.
I WISH I HAD FOUND YOU IN MONTHS PAST, DOCTOR. THERE IS SO MUCH YOU HAVE YET TO GRASP...
I... REGRET YOUR INSTRUCTION MUST NOW COME FROM THE ONE WHO WAITS BELOW.
WAIT! ESTERATH, WHAT DO YOU ME—
FAREWELL.
GOOD EVENING, DHAKAN...
I ASSUME YOU'RE STILL WATCHING, ESTERATH. DO YOU WANT MY REACTION TO ALL THIS?
I CAN HEAR THOUSANDS OF VOICES CHANTING A LOW, MONOTONOUS MANTRA... THE SKY LOOKS LIKE IT COULD CATCH FIRE AT ANY MOMENT...
AND THERE'S AN UNMISTAKABLE SMELL IN THE AIR -- ONE I'VE EXPERIENCED BEFORE...
COMING FROM THE OVENS AT AUSCHWITZ.


BLAZES. LOOK AT THE PEOPLE. IS THERE AN INDEPENDENT MIND ANYWHERE IN THAT FOREST?
THEY'RE AS BLEAK AND EMPTY AS THE...
ARCHITECTURE...
ST PAUL'S.
THAT'S ST PAUL'S CATHEDRAL.
NO...
THIS IS EARTH, ISN'T IT?
DHAKAN IS EARTH!
WHERE ARE YOU? STOP HIDING, YOU ARROGANT PSYCHOPATH! I KNOW IT'S YOU!
VWORP-VWORP
IT'S ALWAYS YOU...
"AND ON THE DAY OF UNCREATION THE GLORY LOOKED UPON THE VOID AND SAW ONLY A SEA OF HERESY...
"AND NO MERCY CAME FOR THE FAITHLESS, NO MATTER THEIR STATION...
"NO MERCY FOR THE BRAVE OR THE MEEK... FOR THE WISE OR THE IGNORANT... FOR THE PRIDEFUL...
"... OR THE FALLEN."


YOU'RE REPEATING YOURSELF, YOU KNOW. YOU'VE TRIED THE MAN OF GOD ACT BEFORE... DEVIL'S END, REMEMBER?
HAVE YOU RUN OUT OF TRICKS... OR IMAGINATION... OR BOTH?
I HAVE NO NEED FOR TRICKS.
AND IMAGINATION IS A MYTH.
STRANGE. NOW THAT YOU'VE JETTISONED THAT ABSURD CAPE AND HELMET, YOU SEEM A GREAT DEAL SMALLER. HOW DID...
WAIT A MINUTE -- THAT FACE YOU'RE WEARING... I'VE SEEN IT BEFORE.
BRIXTON.
YOU WERE THERE.
YES.
I WAS A RANTING OLD MAN YOU DISMISSED WITHOUT A SECOND GLANCE. A SIZEABLE ERROR ON YOUR PART, MY FRIEND. *
ONE OF MANY.
* SEE DWM 273
NO LONGER AM I THE MAN YOU KNEW, DOCTOR. HE IS GONE, SWEPT AWAY ON A TIDE OF REVELATION.
OUR TIME AS EQUALS IS OVER. I HAVE WALKED IN THE INFINITE WASTELAND. I HAVE HEARD WHISPERS THAT WOULD DEAFEN YOUR SOUL.
KZZZAAKK!
YOU REMAIN ONLY AN APPRENTICE...
... WHILE I AM FINALLY THE MASTER.
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Fuzzy monsters

Roar! **BBC Worldwide's releases of the soundtracks to (*grr!*) black and white Doctor Whos long since lost on film have caused audio adapter Sue Cowley (*rowl!*) sleepness nights aplenty. Here, she details the challenges involved in making TV visuals – not to mention otherwise random sound effects (*graar!*) – comprehensible to the listener.** ***Rraarggh!***

Marshal Tavannes: *The Massacre*

Monday 5 February 1999 Knew I would live to regret continually saying to BBC Worldwide *Doctor Who* bloke Steve Cole, "Just let me know if there's anything I can do . . ." He is utterly swamped with stuff (as per usual) and has suggested I might like to try writing the linking scripts for planned audio release of *The Massacre* (*of St Bartholomew's Eve*). Was rather hoping he would allow me to indulge my Lytton fantasies in a full-length novel instead. Hmmm. I can't even remember if *The Massacre* is story H or story W (v sloppy. Must revise codes for 1964-67!).

Dislike of Hartnell threatens to overwhelm desire to see name on 'proper' *Who* merchandise. Remain outwardly calm and express cool interest to Steve.

29 March Have not heard a peep out of Steve re the *Massacre* scripts, so I assume he is doing them himself. Disappointment at missed opportunity – tempered with relief at not having to get intimate with old Bill after all!

6 April Aaarghhh!!! *Am* doing *The Massacre*!!! Copies of the off-air audio tapes and the camera scripts have just arrived. Am too scared to refuse as Steve looks like he hasn't slept for a week and my refusal may jeopardise future of entire book range. "*Who* is supposed to be fun," I remind him – conveniently ignoring the fact that I have just committed myself to scripting links for a Hartnell historical . . .

10 April Trying not to panic. Have listened to *The Macra Terror* and *The Evil of the Daleks* (discovered both on shelf untouched, still wrapped in original cellophane) to acquaint self with style of previous audio releases. Keep getting lost in *Evil*, so I figure I can't do any worse . . .

(7.00 pm) Sit down with cup of tea to listen through *Massacre* tapes for the first time.

(9.00 pm) Doom!!! Have realised that this story is rather dependent on the utterly visual ploy of the Abbot and the Doctor looking identical – *ie*, this is the entire plot. Now understand why Steve did not want to do script. Resist temptation to phone him and shout abuse, as this will not appear very professional.

(9.10 pm) The thought occurs that the novelisation must have had to overcome the same problems. Thank my lucky stars for my compulsive-buying fan mentality – then realise that Target novels have been boxed away in loft for the last five years to make room for *New* and *Missing Adventures* . . .

Rhubarb, rhubarb: plotters Steven, Nicholas Muss, Anne Chaplet and Gaston. *The Massacre*

Tavannes and Catherine de Medici. *The Massacre*

Photos: BBC (6)

(1.00 am) Three hours' rummaging in loft has revealed Hartnell novels in the bottom of the last box I look (*nb*: some part of brain clearly anticipating wild success, as I have also retrieved *Highlanders* novel for future reference).

(3.00 am) Double doom!!! John Lucarotti's *Massacre* novel is so wildly at variance with televised story as to be practically useless. Throw book at cat in disgust and fall into troubled sleep.

11 April I will not let Hartnell beat me! Have decided that a calm, methodical approach is best. Spend long hours on computer breaking down action scene-by-scene, summarising the salient points. Come to alarming conclusion that *The Massacre* is rather good. Am concerned to maintain original episode format as far as possible, so time the available breaks in the dialogue (egg timer from kitchen shaped like a tomato comes in v handy for this bit).

At the end of this session have concluded the following:

Major-league crucial visual plot notwithstanding (hmm), *The Massacre* has very traditional structure which lends itself to audio presentation (good). Scene breaks are often v 'natural' (ie, like radio drama) and require little or no signposting from me (hurrah!!).

Lovely moody drumming at beginning of each episode is perfect for episode intros.

Steven Taylor is an idiot! (Better remember to rewrite the five occasions I have mentioned this in the script before sending it to Peter Purves, who'll be recording the links . . .).

Several over-long 'silences' likely to present problems, but casually gloss over these for now.

17 April Work is progressing nicely, though lack of action in Part Four is cause for some concern. Also a minor disaster on Part Three, as the page with all the stage directions re the assassination attempt on de Coligny is missing from the camera script. Luckily this is the only bit in the novel which bears a passing resemblance to the TV story, but am now worried that my use of the word 'arquebus' will expose plagiarism . . .

19 April Am boring everyone I know in fandom about how marvellous *The Massacre* is.

25 April Gah! The opening of Part Four continues to defeat me – no matter how slowly I read, still can't make "Anne has spent the night alone in Preslin's shop" fill 35 seconds. Decide this calls for desperate measures, and insert a cameo role for Zarbi Prince Xrribit. Hope Steve will not notice.

Steve does not yet appear to have noticed the Zarbi.

4 May Hurrah!!! Steve likes the script (mostly) but has a few minor changes to make. We have huge argument over use of the word 'collide' – *and* he makes me take the Zarbi out of Part Four.

7 May Script submitted to BBC Audio Collection Managing Editor Piera Johnson. Phew! Cannot believe it's finished. Am told I can go with Mark Ayres to watch Peter record the links if I like, but – alas! – 'real' work does not permit. Besides which, sad fangirlness threatens to turn me into mindless jelly in presence of PP.

> **'*The Massacre* running short. Insert cameo role for Zarbi Prince Xrribit. Hope no-one will notice'**

28 April Nervously hand over finished script to Steve in canteen. Am terrified that I've done such a crap job he'll have to re-do the whole thing himself, and he'll never let me find typos in other people's novels again . . .

1 May Am enjoying my first *Massacre*-free weekend for what feels like months when Steve calls and asks me complicated questions about the passage of time in Part Four. Had not even noticed apparent discrepancy after listening to it 20 times!!! Massive self-doubt ensues.

21 June Wonder what's happening with the script – has it turned out OK? Not heard a peep out of anyone. Still, am reassured that it still seems to be on all the release schedules . . .

9 July V exciting!!! Piera sent over copies of *Massacre* today, hot off the presses. Delighted – until I discover that my name has been relegated to second place on the sleeve, listed after Mr Cole in the credits. Realise this was a subcontracted job – but I still want to smash his face in for stealing my glory!

9 September Bad news!!! Steve has resigned and is leaving BBC Worldwide. Selfishly wonder how I'm going to get to do *next* audio project if Piera thinks that Steve did all the work on the last one . . .

11 October (10am) Panic stations!!! Have had an e-mail from Piera asking me to do script for *The Web of Fear* – but the bad news is that she needs it by early November to fit in with availability of Frazer Hines, who'll be narrating the links this time. Eagerness to impress and joy at doing a Troughton impel me to agree instantly – so long as she can get the scripts to me by middle of next week . . .

(10.02 am) Suddenly remember that *Web of Fear* is a six-parter!!!

19 October The audio recordings have turned up, but no scripts. Go on-line and print off transcripts from v useful website (idly wonder if the Beeb is aware that this site exists, then enjoy irony of using fandom resources for 'official' product). Go home and listen to tapes. Attention begins to wane about two minutes into Episode 5, and have the first inkling that a six-parter is not ideal for audio release. Try to ignore the huge number of scene changes and the amount of exposition required accordingly – particularly given speedy scene cuts and lack of helpful pauses in action, *a la The Massacre*.

(1.00 am) Cannot sleep. V worried. The future of this *Who* classic is in my hands! Have only self to blame. Must *not* be girly and give up, otherwise I will surely be thrown out of fandom.

23 October Cannot prevaricate – must abandon social life until *Web* is finished. Have listened through the full story again, this time making notes. Alarmed as this has taken most of day – two extra episodes apparently cause huge exponential growth in time required.

Points noted so far:

Opening left over from *The Enemy of the World* is impossible and horrid. Wonder if I would get hate mail if I suggested cutting it out completely?

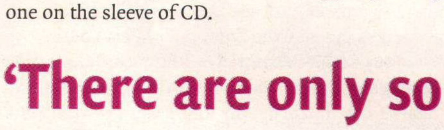
Far too much action in too many tunnels for my liking. Have already used the line "Elsewhere in the tunnels" far too often . . .

Nick Courtney is brilliant!

Must have Tube map handy at all times to keep track of web-fungus growth. Will suggest printing one on the sleeve of CD.

The Web of Fear: that tricky Covent Garden battle sequence. "Fire at – *what*, exactly?"

> 'There are only so many times a girl can call upon the phrase, "The Yeti lumbers . . ."'



Tunnel vision: Prof Travers. *The Web of Fear*

26 October Get tape of surviving Episode 1 of *Web* from Worldwide's VT library (own copy being 16th generation and therefore unwatchable) in the hope that it will give inspiration for how to deal with *Enemy of the World* factor. Only serves to amplify stress. Begin to notice how far transmitted episodes and camera scripts differ. Oh dear. *Web of Fear* novelisation proves *Image of the Fendahl*-esque in its brevity – very little help to be had there.

30 October Nothing for it. Nothing less than total immersion in *Web of Fear* will get it done. Review one episode per night in rotation until all the kinks are worked out. Am having panic attacks about being confronted at Panopticon by Fan Elders saying, "It was not the Yeti on the left that attacked that soldier, but the one on the right!" Realising *Web of Fear* was on TV the week I was born doesn't help matters . . .

7 November Have pored all over the telesnaps. Sadly they fail to shed much light on the Covent Garden battle sequence, which is the bit that continues to give me the most grief.

Well, that, and the last five minutes.

And the *first* five minutes, obviously.

12 November Scripts e-mailed off to Piera this morning with huge sense of relief. Have concluded from *Web of Fear* experience that I want more money (and time) if I'm ever asked to do a six-parter again . . .

Realise that sometime between 1965 and 1967, television shows started being proper television programmes, not just radio with pictures. There are only so many times a girl can use the phrase "the Yeti lumbers . . ."

17 December More scripts! Piera wants *Galaxy 4* and *The Myth Makers* done together, so Peter can record both in one session. In theory I have two months to complete them, but Christmas and Gallifrey convention encroach on my available time. However, am flushed with success of completing *Web of Fear* (at all!) – not to mention the fact that I need money for shopping in LA – so I agree.

27 December Should really sit down and listen to G4 and TMM tapes. Or shall I watch *The Matrix* on new DVD player instead???

1 January 2000 Resolve to be better organised about this scripting lark. Tomorrow . . . DWM

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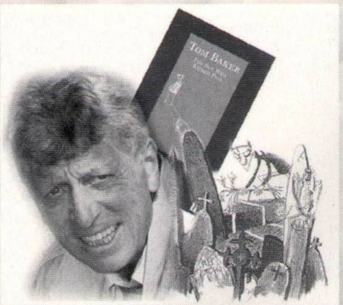

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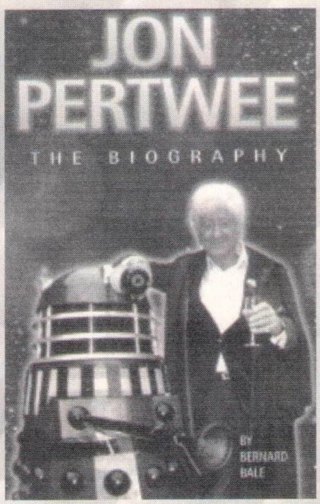
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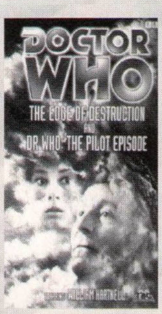
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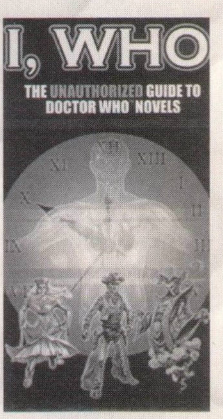
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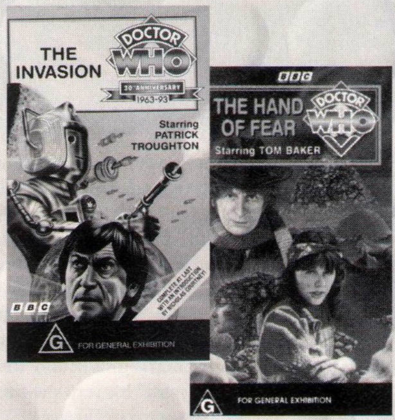
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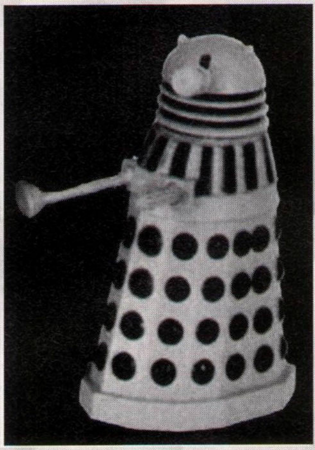

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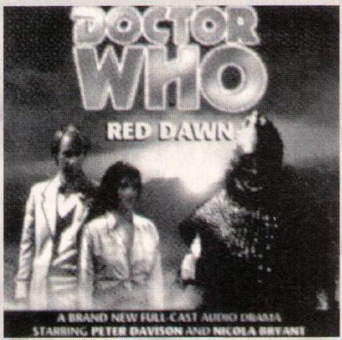
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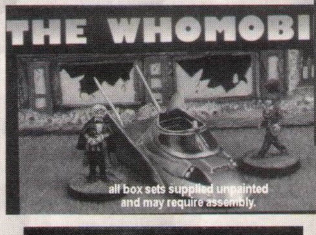
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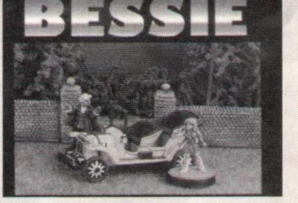

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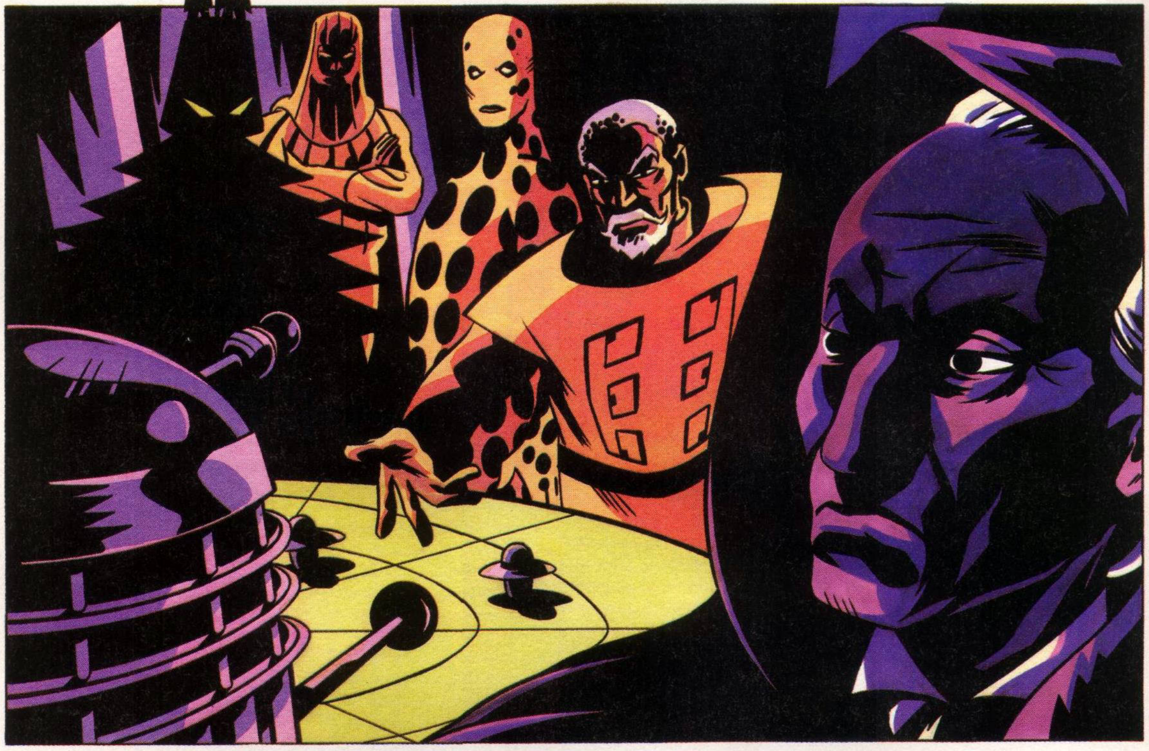


Illustration: **Adrian Salmon**

EPISODES 089 TO 096

It's a sunny May Day Bank Holiday when our four faithful fans assemble on Richard's Kentish carpet. And what a sorry bunch they are – with three hangovers, a black eye and an unfortunate new hairstyle between them. It's not all glamour being one of **DWM**'s surprisingly popular *Time Team*, you know.

Death of a Spy, the third episode of *The Myth Makers*, is the first of this afternoon's episodes, with all but one on audio only.

Stage left, we have the Doctor – now both God and prisoner of the Greeks. Stage right, we have Vicki and Steven – banged up in the dungeons of Troy. Vicki is now Cressida, and has pulled Trojan Troilus. Steven is now Diomede, and hasn't pulled anyone. With us?

"This story feels oddly more grown-up and sexual than anything else so far," observes Clay. "Vicki fancying Troilus seems such an unusual thing to happen in *Doctor Who*, especially since it's handled so well."

"Vicki's turned into a real cocky, mouthy little brat, hasn't she?" says Richard. "I'm surprised that Steven doesn't slap her one the way she fires off at him down in the cells."

Jac is quick to Cressida's defence: "Oh, but we still love her! 'I love adventure,' says Troilus, and Vicki replies, 'Yes, I know what you mean.' She's my kind of girl!" Jac, you ought to know, dreams of being one of the Famous Five; on holiday, she looks for smugglers and enemy agents in disused railway tunnels.

Peter wonders if Steven doesn't have a bit of a 'thing' for Vicki himself: "His bad attitude toward Troilus certainly smacks of jealousy."

While the Doctor plots to hide Greek troops in a wooden horse, the house of Troy is divided. Clayton's a big fan of the bickering royals: "An excellent cast. Priam, Paris and Cassandra seem like a real family. Endlessly squabbling. This is all so lovely!"

"It's great," says Richard, "how Cassandra is painted as being the villain of the piece, when in actual fact she's the only one who sees the truth behind events, if all for the wrong reasons!"

It's too late, as Paris observes, to say 'Whoa!' to the horse ("Pure *Rentaghost* that", murmurs Clay) as the Ithacon-stuffed stallion is wheeled into Troy.

Horse of Destruction wraps what Peter calls "a criminally under-rated story." There's a noted shift in approach for this climax. "Suddenly it all seems so dark," says Jac. Peter agrees: "All the humour has vanished."

As is often the case with a Hartnell historical, fate closes in on our heroes. "So many of the characters we've come to know are casually killed," says Jac. "Priam and Paris, who we like, die off screen. It's very sudden, and quite shocking."

"All this death and destruction," says Peter. "And all the Doctor's fault!"

In the midst of this mayhem, there's comings and goings from the TARDIS. Who's this Katarina bird, then? Clayton frowns. "It's an odd introduction for a companion," he says. "It's very low-key – a bit like Steven's intro in *The Chase*. The fact that Cassandra has predicted Katarina's death is interesting though."

And our beloved Vicki is off! "It's a very emotional exit for her," says Jac, wistfully. "The Doctor's a lot more understanding these days. Unlike with Susan, he's let Vicki make her own choices. And it's nice to know that she's not just settled down, but she's with someone who wants adventures too. I'm going to miss her!"

But there's no rest. Steven's been stabbed and swiftly turned delirious. "That's by far the worst injury ever experienced by a TARDIS crew member," observes Peter. "Quite extreme for the series, if you think about it." The Doctor and the terminally pessimistic Katarina head off to find some suitable drugs. Where do they go? Only the planet Kembel – base of operations for *The Daleks' Master Plan*. Idiots.

And so, *The Nightmare Begins*. Clay is thrilled: "This must have been *so* exciting at the time. It's pretty exciting even now! In the Hartnell Dalek stories, the stakes get higher; first the danger's just to Skaro, then they invade Earth, then they chase the TARDIS – what's left but to take over the universe and destroy Time?"

Peter is distracted by amusing trivia. The suspicious Mavic Chen is leaving Earth for his holiday on the *Spar* 7-40.

CLICHÉ COUNTERS

Deaths on screen so far	00107
One or more regulars rendered unconscious	00029
One or more regulars incarcerated	00038

Technician Lizan wants to watch his unctuous farewell speech on their space telly, but colleague Roald wants to see the latest on the Venus vs Mars game on Channel 403. "What an incredible piece of foresight," deadpans Peter. "Channel 403 is Sky Sports on Sky Digital TV!"

Enough! The Daleks are back, plotting with a whole ragbag of alien allies. These perfidious rogues have names like 'Zephon' and 'Beaus' and mutter darkly about treaties, empires and someone called "Embodiment Gress." They do!

On to *Day of Armageddon* – and Jac, never a fan of Terry Nation plotting, sighs. "Have I got this right?" she asks, rhetorically, "The Daleks built a Time Destructor that needs a Taranium power source, on the off-chance that they could find an ally who has been mining Taranium for 50 years? There must have been parties on Skaro when they discovered Mavic Chen!"

Delegate Zephon is being a bit of a prima donna, and decides to keep the Daleks waiting while he lingers in the doorway to the Dalek city like a shift-worker stopping for a crafty fag. "Ha, ha!" laughs Richard. "You can tell that he's going to be dead in about five minutes, can't you?! Keep the Daleks waiting indeed!"

The Doctor and Space Security Agent Bret Vyon, a new ally, nobble Zephon and the Doctor dons his robe to eavesdrop on the Dalek conference and to nick off with the vital Taranium. It's very rare and powerful, and a full 'emm' of Taranium will be enough to fuel the plot for another ten episodes.

"The Doctor has changed into someone a lot more selfless, hasn't he?" observes Jac. "He's very keen to leave the TARDIS behind to warn Earth about the Daleks – the early Doctor would never have done this."

"'We've got some work to do!'" says Peter, repeating the Doctor's words to Steven. "This is the most pro-active he's ever been. There's no desire to get back to the TARDIS. The Doctor has finally found his sole *raison d'etre* – to defeat the monsters! That's the series defined for the next three decades!"

'Sara is Bret's brother! Next week, Mavic Chen will suddenly claim he's their father!' *Jac*

The chase is on! (Again.) Thieving Chen's *Spar*, the Doctor, Bret, Steven and Katarina head off to Earth, but the Daleks force them to land on the *Devil's Planet* of Desperus, through timely application of their "neutronic randomiser". "It would have been previously unthinkable for the Doctor to travel so far from his beloved TARDIS," says Peter. He's pining for the good old days, poor lad, and it's only half-past Season Three.

Clay's earlier enthusiasm is waning. "Already the story is starting to lose all unity of place. You suddenly realise its going to be another silly runaround through space, though so much better than *The Chase*. At least this has a tangible sense of menace to it, and everyone's giving it their best."

No-one's impressed by the blah-blah of the prison planet power struggles. Not until the cliffhanger into the next episode, *The Traitors*, that is. Convict Kirksen grabs Katarina in the *Spar* airlock and orders a course change to the incomprehensibly popular Kembel. To save the day and fulfil her predicted destiny, Katarina opens the outer doors and blasts herself and Kirksen into space.

"Another accurate prophesy from Cassandra," says Clay. "They really should have listened to that woman!"

"Oh my goodness," gasps Jac. "Katarina's death is really shocking and moving. The only self-sacrifice in the show anywhere near this affecting has been Nemini in *The Web Planet*. And this is someone who was actually presented as Vicki's replacement, killing herself for the Doctor. Amazing."

"Not only is Katarina's death shocking," adds Richard. "It's made doubly so by the fact that it's the Doctor himself who puts the idea into her mind as he threatens Kirksen."

A journey to Earth gets the Doctor mixed up with traitorous dealings at an experimental plant. Within minutes, Bret is shot down by Sara Kingdom, one of Chen's Space Security lackeys.

"Bret dead too?" boggles Peter. "Who next? Steven? The Doctor? In the space of 25 minutes all our expectations about the series have been utterly undermined."

Back on video for our penultimate episode, *Counter Plot*, and everyone is sad there are no scenes featuring the alien delegates. We want to know how big Beaus – the one who looks like Satan's christmas tree – gets about the place.

Clay's impressed with Mavic Chen: "When you get to see Chen in this episode you can understand why he's so fondly remembered. He's great in voice alone but his super cool persona makes him the Bond villain star of the show."

"When plotting villainy, he puts his little finger to his mouth just like Dr Evil in the *Austin Powers* movies!" chuckles Peter.

The Doctor, Steven, Sara and some mice find themselves "molecularly disseminated" and broadcast to the planet Mira when they stumble into a convenient transmat experiment. Cue electronic effects, much face-pulling and Steven and Sara bouncing up and down.

"The teleport sequence is really well done," says Clay. "It's nice to see them trying something different, but Hartnell decides to gurn like a crazy man."

"Thank goodness this episode survives," laughs Jac. "It would have been terrible to miss his mad leer."

"I see that Billy was unwilling to get on the trampoline then," notes Peter drily.

The Daleks soon appear and exterminate the mice. "How could they!" cries an appalled Jac. "They weren't hostile!"

"Ah!" replies Clay. "But never have the Daleks looked so evil! You're weren't this upset about Kert Gantry, were you?"

To save face with the Daleks, Chen claims that the time travellers were *deliberately* transported to Mira, which is just around the corner from Kembel. This is the idea of Chen's henchman Karlton.

Richard is impressed. "It's clever how sly Karlton forces Chen's actions. rather reminiscent of Lady Macbeth's manipulation of her husband when he feels his purpose drained after Duncan's murder." There's a whirring of brains in the room as three other *Time Teamers* resolve to seem as clever as Richard.

Sara turns out to be a good egg after all. Indeed, she's not merely Bret's murderer, but his sister too!

"Crikey," says Jac. "*Doctor Who* suddenly becomes *Dallas*. Next week, Mavic Chen is revealed to be Sara and Bret's father."

Our final half-hour is *Coronas of the Sun* – a title which, beyond sounding *great*, has no relevance to the episode whatsoever. Escaping Mira, the Doctor plans to build a fake Taranium Core to fool the Daleks. Steven wants to use the *Spar's* "gravity force" to make it glow like the original. "Too much meaningless technical blather," moans Peter. "Audience identification with our heroes is getting ever more difficult."

"But the Daleks are getting better and better," enthuses Clay. "They furiously scream orders, kill anyone who fails them in the slightest and seem unstoppable. 'You make your incompetence sound like an achievement' is a great line for any villain, and doubly surprising coming from a Dalek!"

Trapped in a force field, Steven is sent to hand the fake Core to the Daleks on Kembel. They exterminate him for his trouble.

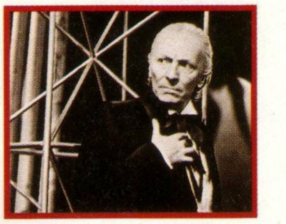
"Just for a moment," says Peter. "After all the recent deaths you could really believe that Steven has been killed."

"The whole fake Taranium sub-plot works well, doesn't it?" agrees Richard. "You just know that the Daleks are going to try to exterminate Steven but you initially haven't got a clue how he's going to survive. Tense stuff!"

"And that seems to be the end of the story!" concludes Peter. "The Doctor's outwitted the Daleks, foiled their master plan and escaped in the TARDIS. So what's next?"

Christmas, of course! DWM

AND YOU SAID . . .



Horse of Destruction
"This episode is a mass of contradictions. When Odysseus orders the deaths of Priam and Paris, without so much as a quip to hand, there's a feeling that the writer has bottled out somewhat." *Rob Shearman, London*

The Nightmare Begins
"Is there no end to the Doctor's talent? He's proving to be just like Q from the Bond films, with a handy gadget for every occasion. How often would he need a magnetic chair to restrain a potentially violent Space Security agent like Bret Vyon? And does he have an electric chair ready for any violent aliens?" *Kenny Smith, Glasgow*

Day of Armageddon
"Will the Daleks ever be as good as this again? The scale of their plan is awesome. They are ruthless, cunning strategists. The Doctor can only ever be reactive to their plans, and is constantly dragged back into their web." *Graham Smith, Rugby*

Coronas of the Sun
"It's always mystified me as to why fans want to include Sara Kingdom in their list of travelling companions. She's only with the Doctor a few short episodes in one story. She's got no more validity as a companion than Bret Vyon, and no one seems to want to include him in the group." *Karen Tayler, Cambs*

"Ta-da! Proof that in this fictional world, Sara has indeed become a 'companion'. Off in the TARDIS at the end with no way of reaching her own time and place again – she's definitely thrown in her lot with the Doctor." *Tim Raw, Newcastle*

For DWM 294, we need your comments on *The Massacre of St Bartholomew's Eve* 3 to *The Celestial Toymaker* 2 by 6 June

The Highlanders

Sassenachs, slavers and stovepipes abound in the last of the 1960s historicals – and DWM Archivist Andrew Pixley would like a hat like that!

Ben, Polly and the Doctor arrive amid the Highland heather

Photos: BBc [12] BBC Video [2]

EPISODE 1

The TARDIS materialises in woodlands; the Doctor, Polly and Ben emerge to hear distant sounds of battle. Tracing the source of a cannonball which lands at their feet, the trio arrive at a ruined cottage – where they are captured by two Highlanders. A group of fugitives from the Culloden Field massacre are hiding in the cottage, tending their wounded Laird, Colin MacLaren. The Scots believe the Doctor's party to be followers of the Duke of Cumberland, but the Doctor proves their good intentions and attends to the Laird's injuries. Accompanied by Kirsty, the Laird's daughter, Polly goes to fetch water from a stream; meanwhile, the Doctor explains to Ben that they have arrived in the 18th century, in the aftermath of Bonnie Prince Charlie's defeat.

The cottage is surrounded by English Redcoats led by the foppish Lieutenant Algernon Ffinch; one of the Highlanders is killed, leaving the Doctor, Ben, the Laird and a piper called Jamie Macrimmon to be captured. The Doctor introduces himself as a German named Doctor von Wer – but Ffinch is unmoved, and prepares to have them hanged. Watching from the hillside, Kirsty and Polly create a diversion to lead the Lieutenant away.

Nearby, one of His Majesty's Commissioners of Prisons, Solicitor Grey, tells his clerk, Cedric Perkins, of the personal profit to be made from selling captured Highland rebels as slaves in Jamaica or Barbados – which can be achieved by colluding with a ship-owner called Trask. Grey arrives just in time to prevent Ffinch's Sergeant from hanging the prisoners; he has them taken to Inverness on the first leg of their journey to the plantations.

Having evaded the Redcoats, Polly and Kirsty hide in a cave, but Polly becomes exasperated by Kirsty's helpless nature. Setting off to rescue her friends, she falls into a pit; when she attempts to climb out, she sees a knife blade above her . . .

EPISODE 2

The dagger is held by Kirsty, but she too falls into the pit. Hearing Redcoats nearby, they lure the leader, Ffinch, into the pit – where they rob him, taking a lock of his hair to blackmail him with. After the girls have departed, the Sergeant rescues Ffinch and they make for Inverness.

In an Inverness dungeon, the Doctor continues to treat the Laird – and discovers that Jamie holds Bonnie Prince Charlie's personal standard. Telling the sentry that he has information about a plan to murder the Duke of Cumberland, the Doctor demands to see Grey – who is making hasty arrangements with Captain Trask to have the prisoners loaded onto his ship that night. Grey then meets the Doctor, who goads him with the £30,000 reward for the Prince – and then overpowers him. The Doctor tricks the gullible Perkins and makes his escape disguised as a washerwoman – but returns to the dungeon too late. Trask has had the prisoners taken to the quayside.

The prisoners are rowed out to a rendezvous with Trask's ship, and see a bound man being pushed into the water. Trask gloats: "Once aboard the *Annabelle* – that's the only way ye'll get off it. Straight downwards!"

EPISODE 3

Ben, Jamie, the Laird and the other prisoners are bundled into the *Annabelle*'s hold – where the Laird recognises Willie Mackay, the ship's true owner, who was running arms for the Prince when betrayed by Trask, his former mate.

The prisoners are confronted by Trask and Grey, the latter offering them a choice between being hanged and working in the West Indies on a seven-year contract. Willie, Ben, Jamie and Colin all take a stand against signing, but then Ben tricks Grey and manages to tear up the contracts. Grey is forced to return to the mainland for new documents.

Polly and Kirsty arrive at Inverness where, posing as orange sellers, they spot Ffinch amongst the Redcoats; although seen by the Sergeant, they blackmail Ffinch into protecting them. To help them find their friends, Ffinch is forced to take the girls to Perkins. The trio are joined by the Doctor in his washerwoman guise, who takes Perkins at gunpoint and ensures that they can make their escape from the returning Grey. Retiring to a nearby barn, the Doctor announces that he is hatching a plan to rescue the prisoners from the *Annabelle*. After he has slept, they will buy some weapons and use the Prince's ring, which is worn by Kirsty, as bait to entice the greedy Grey.

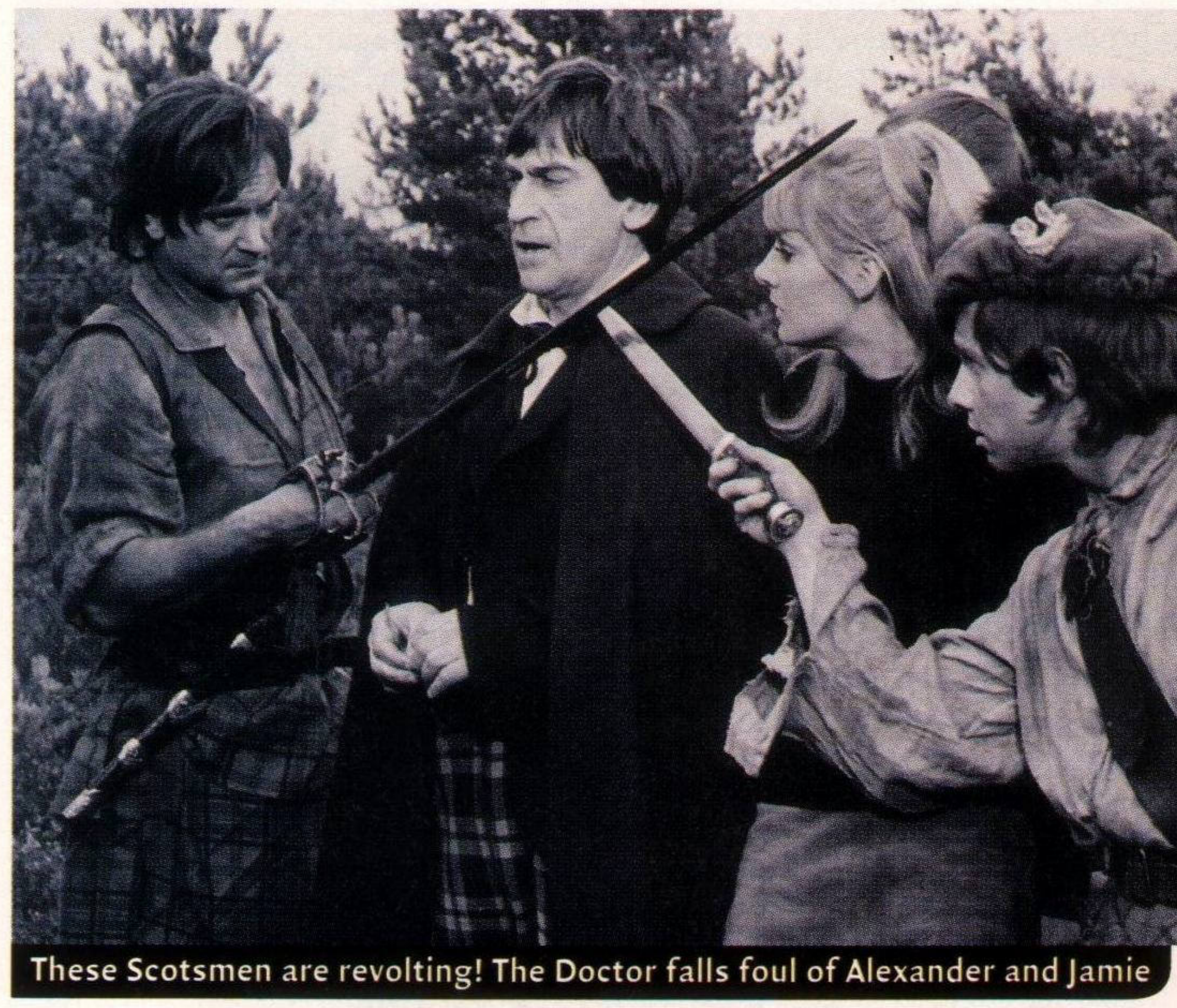
Grey returns to the *Annabelle*, where it is decided to make an example of Ben – who is bound and lowered into the water beside the ship. When no more air bubbles can be seen, Trask smiles . . .

'Down with King George!'

Jailed with the Highlanders, the Doctor seems far happier up to his ankles in water than Ben does . . .

BEN Why did we ever get mixed up with this lot?
DOCTOR I'm glad we did. I'm just beginning to enjoy myself. (*shouts*) "Down with King George!" Listen to that echo!
SENTRY'S VOICE Silence, you Jacobite pigs. Unless you want a taste of this bayonet.
BEN Enjoy yourself.
JAMIE So you are for the Prince after all!
DOCTOR Not really. I just like listening to the echo.

From **The Highlanders** Episode 2 by Elwyn Jones and Gerry Davis



These Scotsmen are revolting! The Doctor falls foul of Alexander and Jamie

EPISODE 4

The rope is raised – but Ben has vanished. Ben swims towards the shore. On the jetty, he encounters an English sentry – who turns out to be the disguised Doctor, preparing to ferry arms to the *Annabelle*. Ben is reunited with Polly and Kirsty in the barn and a plan is hatched; the Doctor will go out to the ship as a distraction while the girls pass weapons to the prisoners through the porthole.

On the ship, Grey gives Perkins instructions for receiving payment for the slaves in the West Indies, arranging to meet him in London in October. Trask brings in the Doctor – again posing as the German doctor – and Grey is shown Kirsty's ring. The Doctor claims that the Prince is one of the prisoners in the hold, and he will identify him for a fee of 10,000 guineas. By the time the Doctor has led the greedy solicitor into the hold, the Highlanders have been armed and a fight ensues. The prisoners triumph, Jamie battling Trask overboard. Mackay prepares to set sail for France as Kirsty and Colin are reunited; Perkins elects to help the Highlanders. The Doctor's party takes Grey back to the mainland; Jamie comes to guide them back to the glen where they met. Grey escapes when they meet Redcoats at a boathouse.

The Doctor's party encounter Ffinch and assure his superior, Colonel Attwood, that they are on a mission to catch Prince Charles Stuart. They return to the cottage only to be confronted by Grey, but Polly has revealed the solicitor's scheme to Ffinch and the official is arrested. It is agreed that Jamie can join the TARDIS – but only if he promises to teach the Doctor how to play the bagpipes . . .

Hang 'em high: the Laird, Jamie and the Doctor given more than enough rope by Solicitor Grey and the Sergeant

In Production

On Frensham Ponds: Michael Elwyn as the foppish Ffinch

Born in Wales in 1923, Elwyn Jones started writing television drama in 1956 with contributions to BBC Cardiff. By the early 1960s, he was a senior figure in the BBC Drama Department, heavily involved with writing for the popular *Z Cars* – which he had helped establish as Head of Documentary Drama. Jones then became Head of Series, overseeing many shows including the *Z Cars* spin-off *Softly, Softly*.

Wanting to concentrate his energies on writing, Jones retired as Head of Series in the summer of 1966. Shaun Sutton, Head of Drama Serials, encouraged several of his staffers to commission scripts from Jones. One series for which Jones was commissioned was *Dr Finlay's Casebook*; another was *Doctor Who*, then produced by Innes Lloyd and story-edited by Gerry Davis. (One source suggests that Jones approached Davis, wanting to write for *Doctor Who*, but another suggests that Sutton was passing the office and asked Davis to commission Jones.) The *Doctor Who* team were keen for Jones to work for them, knowing the prestige which Jones' name would bring.

Jones wanted to write a historical adventure, but this was not what Lloyd wanted; he and Davis were keen to phase out historical stories, since it had become clear that viewers reacted more favourably to science fiction tales. *The Gunfighters* had received the lowest audience appreciation figure in the show's history when screened over April and May 1966 (by which time another historical, *The Smugglers*, had already been commissioned from Brian Hayles). Lloyd wanted stories to have more 'guts', feeling that there was little suspense in dramatising historical events the outcome of which was already known. However, due to both Jones' standing and his friendship with Sutton, Lloyd and Davis agreed to a four-part historical.

Davis recalled that Jones had no idea for a setting and it was he who suggested a favourite subject, the Jacobite Rising of 1745 and the Battle of Culloden – which Davis considered to be the last romantic, swashbuckling era in British history. However, Dennis Spooner, who was assisting Davis with rewriting David Whitaker's scripts for *The Power of the Daleks* from September, recalled that Jones was already very knowledgeable about Culloden and suggested the storyline himself.

The story was never formally commissioned because Jones was on the BBC's staff; development did not start before late August 1966. The working title was *Culloden*, and Jones' brief was to produce an adventure based on *Culloden*, John Prebble's 1961 book about the battle. It was intended that *Culloden*, entering production in December, would be actor Patrick Troughton's third as the new Doctor – following *The Power of the Daleks* and *Doctor Who Under the Sea* by Geoffrey Orme. By late September, however, Orme's storyline was proving problematic – as was *Culloden*.

Davis was called into Sutton's office to find him in a meeting with Jones. BBC Drama had decided to revive *Z Cars* – which had finished in December 1965 – as a twice-weekly drama series for early 1967. Jones was to reformat the series and contribute scripts in addition to writing for the second season of *Softly, Softly*. Jones would therefore be unable to write his *Doctor Who* scripts, and Sutton asked Davis to take on the task himself.

It seems these events occured in early October, just as the director was joining. This was Hugh David, an actor-turned-director, whom it was originally intended would supervise *Doctor Who Under the Sea* as Serial FF. Invited onto *Doctor Who* by Lloyd, David studied Orme's storyline and declared it unworkable on the limited budget; *Culloden* would be brought forward to replace it. To fill the slot vacated by *Culloden*, Davis commissioned *The Imps* from William Emms on Monday 17 October.

While Spooner was rewriting the character of the Doctor in *The Power of the Daleks*, Davis set to work on the *Culloden* scripts. Jones had only made notes, not written up a full storyline; Davis had to write the piece from scratch. He used the popular 1886 novel *Kidnapped*, written by Robert Louis Stephenson for Young Folks, as the basis for his plot. Set amidst the Jacobite Rebellion, *Kidnapped* recounts how young Davy Balfour is taken by his uncle and put aboard a slave ship bound for the Carolinas – where Davy encounters a Culloden veteran, Alan Breck Stuart, and together they defeat the slave traders, returning to be hunted across the Highlands. The novel also includes a sequence where Redcoats attack a remote crofter's cottage, plus the characters of the elderly Mungo Campbell and his daughter.

Because of the urgent need to have the scripts ready, Davis worked closely with David, who suggested elements which could be used – among them, the notion of employing the water tank at the BBC's Television Film Studios to realise an exciting keel-hauling sequence. Lloyd had little involvement, leaving Davis and David to develop the scripts together.

In Davis' scripts, *Doctor Who and the Highlanders*, the narrative begins after the Battle of Culloden (in Episode 4, Davis specified that Ben wears 1746 clothing, and Solicitor Grey tells his secretary, Perkins, to be in London by the end of October). As well as drawing elements from *Kidnapped*, Davis developed a narrative based on the corrupt slavery operations which shipped hunted Highlanders to South American plantations as an alternative to the gallows; an incident where a Highland slave tore up his contract inspired the scene when Ben destroys Grey's paperwork. In Episode 2, Grey originally referred to the plantation in Barbados or Jamaica as being "three thousand miles to the other end of

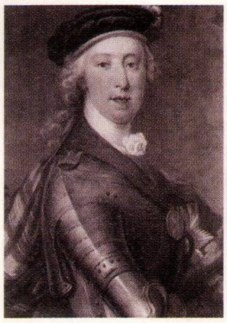
DIRECTOR Hugh David

Hugh David had been an actor, and over 1960 and 1961 became well-known for playing Stephen Drummond in Granada's popular drama series *Knight Errant Limited* [pictured]. However, after this spell of fame, David was resistant to play more lead roles – so when he was approached by his old friend Rex Tucker in 1963 with an offer to star in a new series entitled *Doctor Who*, he turned it down. David wanted to become a television director, completing the BBC course soon afterwards. His early shows included *Swizzlewick*, live episodes of the soap opera *Compact*, *199 Park Lane* and *Jury Room*.

STORYLINE The Jacobite rebellion

The Battle of Culloden was the fifth and final attempt by the followers of the exiled Stuart King James II to restore his line to power. The Scottish King James VII had been crowned King James II of England in 1685, but his court was banished from England after the revolution of 1688 which saw William III and Mary II ascend the throne; James set up court first in Paris under the hospitality of Louis XIV, and later moved to Rome. After the House of Stuart's line ended in 1714, it was supplanted by a bloodline from Germany, and the House of Hanover acceded in the form of King George whose son, George II, ruled from 1727 (in *The Highlanders* Episode 1, the Doctor claims to come from Hanover, like King George). The Jacobites who followed James' descendants were very strong in Scotland and Wales, making several attempts to wrest power from England's monarchy. There had been four unsuccessful gambits by the early 18th century; a landing in Ireland in 1689, an abortive French invasion in 1708, a Scots rebellion in 1715 and the West Scottish Highland rising in 1719.

After the failures of James II's son, James Francis Edward, the Stuart court moved to Rome; it was here that his son, Charles Edward Stuart [pictured], was born in December 1720. Known as the Young Pretender or Bonnie Prince Charlie, Charles allied himself with Louis XV of France, who was at war with George II (in Episode 1, Ffinch refers to "Froggies" coming over with "the Pretender", and in Episode 3, Willie Mackay says he is running arms past the blockade for the Prince). On 23 July 1745, Charles landed at Eriskay in the Hebrides, planning to raise an army of Scottish Highlanders against their Hanoverian oppressors and rule as Regent for his father, James III. Winning over the scornful Donald Cameron of Lochiel, Charles persuaded the Highland clan chiefs to fight for him. On 19 August, Charles raised his father's standard at Glenfinnan. The Jacobites evaded the government troops and took Edinburgh on 17 September without a drop of blood being spilled; they then triumphed at an encounter at Prestonpans on 21 September, and marched on London. On 8 November, the Jacobites entered England, and George despatched two forces to meet the rebels. One of these was led by the King's favourite son, William Augustus – the young, energetic Duke of Cumberland (referred to by Alexander in Episode 1 and by the Doctor in Episode 2). On 6 December, Charles' forces were made to retreat from Derby, crossing the border back towards Glasgow to spend winter in the Highlands. Cumberland pursued the rebels, being defeated at the Battle of Falkirk on 17 January 1746. On 18 February, the Jacobites entered Inverness, and the castle there surrendered to them after two days. Cumberland entered Aberdeen on 25 March and remained there until 8 April, when the government troops set off for Culloden, near Inverness. On 14 April, Charles stationed his forces at Culloden House, while the British were camped at Nairn; the British forces included Cobham's Dragoons and Lord Mark Kerr's Dragoons (with the Dragoons referred to by the Sergeant in Episode 1). There was then a night march by the Jacobites to Nairn, aiming to surprise Cumberland on his birthday – but the 5,000 Jacobites were tired, hungry and low on supplies. The final encounter was at Culloden on 16 April 1746. The Jacobites were out-numbered by 8,800 Redcoats, and the British cannons cut swathes through their ranks. Charles watched the slaughter of over 1,000 of his followers from the slopes by Culloden Field, and an Irish ally took his horse's bridle to lead him away (in Episode 1, Jamie says the Prince was one of the first to leave the Field).



A forged Jacobite order to "show no quarter" was circulated by Cumberland's men, allowing the Duke to order his men to ruthlessly search out all surviving Highlanders in the area. The Royal Scots shot wounded prisoners and cut down civilians, and Cumberland was nicknamed 'the Butcher' by both sides (Grey comments on how he saw this in Episode 1). For the next few months, Charles was a hunted figure with a reward of £30,000 for his head (referred to in Episode 2) as he attempted to rally the clansmen at Fort Augustus. By late April the Jacobites had fled first to Glengarry, then to Arisarg and over to Benbecula. In late June, Charles was in the Outer Hebrides, and it was from these incidents that the romanticised tale of his rescue by Flora Macdonald originated; in this tale, Charles escaped dressed as a woman (inspiring the rumour of the Prince's escape disguised as a woman referred to by the Sergeant in Episode 1). On 19 September 1746, Charles escaped, sailing back to France. This was to be the fifth and final Jacobite rebellion; the basic background to these events was explained by the Doctor to Ben in Episode 1, while France's allegiance to the Jacobites was referred to in dialogue during Episodes 3 and 4.

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the world" from the English occupied port of Inverness. Since the slavers' ships often had inappropriately pleasant names, Davis called his ship the *Annabelle*.

The character of Jamie was supposedly related to Donald Ban McCrimmon, one of the last of the fabled McCrimmons from Skye, pipers to the clan McLeod of Dunvegan; Donald McCrimmon had been shot dead after his capture by the Scots. In Episode 3, Jamie is identified as the son of one Donald Macrimmon; for the first part of Episode 1's script, Jamie was referred to as James. In Episode 1, Alexander gave "the Maclaren war cry" of "*Creag an Tuirk*"; this was also used by Jamie in Episode 4, and became the character's regular battle-cry.

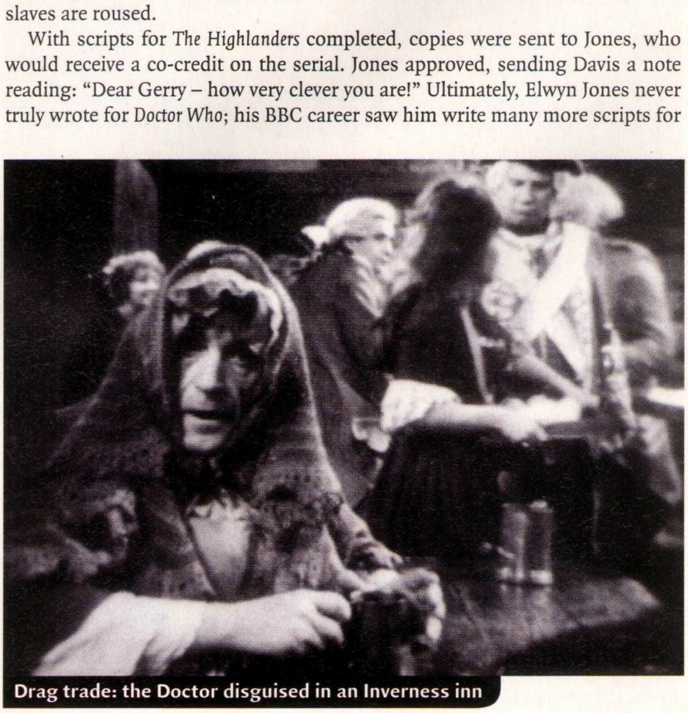
> **'It was the last story set in the past – a shame, because the contrast with the sci-fi was important'**
>
> **Hugh David**

Lieutenant Algernon Thomas Alfred Ffinch of Colonel Attwood's Rifles was described as an "elegant English Officer . . . He has a slight affected hesitancy of speech in the style of the dandies of his day . . . He's handsome and young, and smiling." In comparison, the Sergeant with him was "tougher and older"; Episode 1's stage directions made it clear that the Sergeant was illiterate, unable to read Solicitor Grey's documents. Captain Jebb Trask, the master of the *Annabelle*, was a "heavily built ruffian in seaman's clothes" while Willie Mackay, the ship's true master, was a "tough, weathered, ex-seaman in his forties". Solicitor Perkins was noted in Episode 3 as having "a habit of continually 'washing' his hands . . . There is something sinister in his look and manner" while Episode 2 indicated he "has a habit of repeating Grey's words".

In Episode 1, Davis described the Highland bonnet found by the Doctor's party as bearing an eagle's feather and the Jacobite cockade ("white with a knot of five bows and a laurel wreath"). In Episode 3, it is noted that the Redcoats play a "mild" game of cards at the tavern "because the Duke of Cumberland has expressly forbidden the more extreme forms of gambling". When talking to Kirsty, Polly refers to Nell Gwyn, the mistress of King Charles II.

A few changes were made prior to production. Mollie originally appeared in Episode 3 as well as Episode 2, serving Algernon at the inn and demanding payment; her role was given to an extra instead. Originally, Kirsty and Polly had more dialogue in response to the Redcoat who grabs at their oranges. Polly refers back to *The Smugglers* in Episode 3, when she mentions that the last time she went back "to the past" she had to wear boys' clothes. In Episode 4, there was originally more dialogue between Willie, Jamie and Trask as the Highland slaves are roused.

With scripts for *The Highlanders* completed, copies were sent to Jones, who would receive a co-credit on the serial. Jones approved, sending Davis a note reading: "Dear Gerry – how very clever you are!" Ultimately, Elwyn Jones never truly wrote for *Doctor Who*; his BBC career saw him write many more scripts for

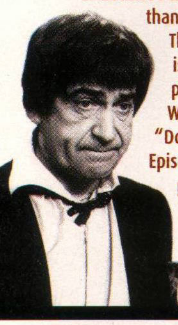


Drag trade: the Doctor disguised in an Inverness inn

SCRIPTING The new Doctor

One aspect of the new Doctor's character emphasised in Gerry Davis' scripts was his humorous potential, giving the Doctor a bewildering array of aliases and disguises by way of developing a trend established in *The Power of the Daleks*; Davis felt that Patrick Troughton's rejuvenated Doctor was better established in *The Highlanders* than in his debut serial. The Doctor's first guise is as the Hanoverian physician Doctor von Wer – German for "Doctor Who" – in Episode 1: "Doctor Who puts on a slight German accent, he is now playing a part again and beginning to enjoy the situation"; this characterisation continued into Episodes 2 and 4. The Doctor next disguises himself as a washerwoman in Episodes 2 and 3, using a "Quavery, hag's voice". For Episode 4, the Doctor is first dressed like an English Redcoat, complete with gruff voice and moustache. However, despite the overt comedy, Davis noted that when the Doctor rallies his friends in Episode 4, he "raises his eyebrows, then calls them to order – the man of action coming to the fore", and that "The others are impressed in spite of themselves by the Doctor's earnest manner, in contrast to his former flippancy".

A late addition to Episode 3's script was a comic sequence at the inn featuring the Doctor as the washerwoman, most of which was omitted on recording. Moving through a crowd of drunken soldiers, the Doctor elbows his way to the bar table barrel and declares "Ladies first", whereupon "The men react, jeer at him and start to bung him from one to another. The beer is spilt from his mug and he is obviously getting dizzy, cross-eyed, etc. He stops, holds his hands out and grabs two men by the lapels and with a most unladylike strength, cracks their heads together. They subside to sitting positions on the floor, half-stunned. The Doctor takes the full mug from the third (stupefied) soldier – the beer is running over the brim – and with huffy dignity steps over their legs and over to one of the partitions."



both *Softly, Softly* and *Z Cars* (as 'Pat Morgray', with Derek Ingrey), and devising spin-offs such as *Softly, Softly: Task Force*, *Barlow at Large*, *Jack the Ripper*, *Barlow* and *Second Verdict*. He also wrote for *The Revenue Men*, *Detective*, *Doomwatch* and *Brett* (under the name 'Patrick Jones'). Aged 59, Jones died at his South Wales home in May 1982.

Davis was particularly fond of the character of Jamie, and he and Lloyd took particular care when casting the role since they felt he could be strong enough to become a companion. Sutton suggested to Lloyd that he should interview a 22 year-old actor called Frazer Hines, whom he had directed as a juvenile in a number of children's serials of the late 1950s. Hines had recently been working at the BBC on *King of the River*, and was noticed by David. When Hines was telephoned by his agent Hazel Malone and asked to go for an interview with Lloyd, he was unaware that Jamie was under consideration as a new companion for the Doctor.

Kirsty (Hannah Gordon), the Laird's lovely lassie

Hines was contracted to play Jamie in *The Highlanders* on Wednesday 2 November; it was noted that the actor's special skills included horse-riding. What Hines did not know was that the BBC also wanted an option on three more four-part serials, to be taken up by Tuesday 6 December, Tuesday 3 January 1967 and Tuesday 31 January. At that time, both Michael Craze, who played Ben, and Anneke Wills, who played Polly, were contracted for a further 12 episodes spanning Serials FF to HH.

Shooting on 35mm film commenced on Stage 3A/B at Ealing Film Studios on Friday 11 November, and required Troughton, Craze and Wills; Troughton and Craze were released from rehearsals for Episode Four of *The Power of the Daleks*, while Wills broke off her week's holiday. Episode 4 sequences filmed on this day included Ben swimming to the jetty and meeting the disguised Doctor, shots of Polly and Kirsty rowing alongside the *Annabelle* to pass the firearms through the porthole and the shot of the *Annabelle* signalling to the party on the jetty. The *Annabelle*'s side and deck were constructed on the sound stage adjacent to the water tank, along with the Inverness harbour set. Dry ice was used for sea mists. Troughton and Craze reworked the dialogue in their scene (originally, Ben comments on how cold and hungry he is: "Food. My stomach's forgotten the meaning of the word"). The crew were joined by Scots actress Hannah Gordon as Kirsty; Gordon had recently appeared in *David Copperfield* for the BBC would go on to become a prominent performer, her television work including *My Wife Next Door*, *Upstairs, Downstairs* and *Telford's Change*.

Location shooting got underway on Monday 14 November; the regular cast's day off before rehearsals for *The Power of the Daleks* meant that all their location scenes for Episodes 1 and 4 had to be filmed on this day. The venue used by David to represent the Scottish Highlands was Frensham Ponds, an area of Surrey countryside frequently used by TV and film crews; with bracken and *ersatz* battle smoke, this made a suitable Culloden Moor. Davis had been cost-conscious in writing, so David was only required to show the aftermath of Culloden, with a few refugees and a small band of soldiers hurrying across the landscape. The writer/story editor attended the location shoot, making last-minute script adjustments on his portable typewriter.

'I used what was at the back of my mind – Kidnapped. I loved that swashbuckling period'

Gerry Davis

Sequences showing the TARDIS landing and departing – with only the Doctor, Polly and Ben aboard – were filmed in some woodlands. Shooting continued near a small cottage, where the sequences of the Doctor's party being captured by Jamie and Alexander were mounted. When the Doctor finds the blue feathered bonnet, Troughton ad-libbed the line "I should like a hat like that" – which was an attempt to find a catchphrase for the Doctor (he would later reuse the line when recording Episode 4). A photocall was held for the regular cast, Hines and William Dysart (who played Alexander) with the six-pound field gun and bonnet props. The scenes of Kirsty and Polly on the moorlands near the cottage, as seen by the Sergeant, were filmed next, along with their being pursued by Ffinch and his men. As darkness fell, scenes of Polly falling into the pit were filmed for the end of Episode 1; night shots of Ffinch and his soldiers by the pit were also needed for Episode 2. Cast as Algernon Ffinch was Michael Elwyn, who later featured in series such as *Doomwatch*, *Pinkerton's Progress* and *Streets Apart*.

This was Hines' first day on *Doctor Who*; he found that Troughton remembered him from their work together on *Smuggler's Bay* in 1964. One of the first things that Troughton asked the young actor was the state of his hand; just prior to shooting the 1964 serial, Hines had accidentally put his hand through a glass window, sustaining severe injuries. This reminded Hines to have a small problem with his fingers checked out, and a few days later he visited Hammersmith Hospital to have laser treatment, burning away a pyogenic gremuloma which had formed at the nerve ends. Hines also decided that, rather

Jacobite fugitives Alexander (William Dysart) and Jamie (Frazer Hines) cross swords with the Doctor (Patrick Troughton)

than be a true Scot, he would wear khaki shorts under his kilt. Both he and Gordon attempted authentic, high-pitched Highland accents.

While Troughton and Wills began rehearsals for *The Power of the Daleks*, shooting at Frensham continued on Tuesday 15. All the action sequences for Episode 1 were filmed on this day under the auspices of veteran stunt arranger Peter Diamond, who had worked on the series several times from the first Dalek serial on; Diamond also played one of the Redcoats in the opening sequence where Alexander kills two soldiers, allowing Jamie, Kirsty and the Laird to escape. Elwyn experienced difficulties riding on horseback for the scene where Ffinch, the Sergeant and the soldiers approach the cottage across the moorlands. The other scene to be filmed on this day showed Alexander being killed by Ffinch's patrol near the cottage. The Sergeant was played by Peter Welch, who had starred in the 1950s ATV sitcom *Three Tough Guys*.

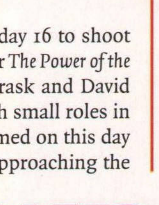
The film crew returned to Stages 3A/B at Ealing on Wednesday 16 to shoot further water sequences featuring Craze, who was not needed for *The Power of the Daleks* Episode Five. The cast was joined by Dallas Cavell as Trask and David Garth as Grey; Cavell had featured in *Doctor Who* previously, with small roles in both *The Reign of Terror* and *The Daleks' Master Plan*. Sequences filmed on this day included: the prisoners' boat leaving the Watergate and then approaching the *Annabelle* in Episode 2; Grey and Perkins arriving on the *Annabelle* and Ben being dumped overboard in Episode 3; and the empty rope being hauled up by Trask at the start of Episode 4. Diamond doubled for Craze in the keel-hauling sequences at the end of Episode 3.

Towards the end of the week, Lloyd contacted Hines and asked him if he would like to remain on *Doctor Who*, playing Jamie on a regular basis; he, Davis and Troughton had all enjoyed working with him, and it was believed that Hines' youthful air had a quality akin to the young Mickey Rooney. Hines liked the idea, since every story would bring new characters and a new setting. Therefore it was agreed that David's crew should reassemble at Frensham Ponds on Monday 21 November to re-shoot the final film sequence of Episode 4 in which the TARDIS departed – but this time with Jamie joining the Doctor, Polly and Ben. Troughton, Craze and Wills attended this reshoot on their day off, before starting rehearsals for the final episode of *The Power of the Daleks*. Since Jamie was not written into *The Imps*, urgent rewrites were requested from Emms. Unfortunately, Emms was ill and the rewrites delayed; reluctantly, Geoffrey Orme's *Doctor Who Under the Sea* was reactivated as a replacement under the title *The Fish People*. Jamie would also be written into *Dr Who and the Return of the Cybermen* and *Dr Who and the Spidermen*, which had been commissioned from Kit Pedler and Ian Stuart Black respectively in mid-November.

Rehearsals for *The Highlanders* began on Tuesday 29 November at St Helens Church Hall in St Helens Gardens, West London. For the hanging sequence, Hines suggested to David that where the Sergeant calls out "Take the strain", there should be a close-up of the feet of the Doctor, Ben, Jamie and Colin going up on their toes; although concerned that this might be too graphic, David nevertheless incorporated it in his camera directions.

Episode 1 of *The Highlanders* was recorded in Riverside Studio 1 on Saturday 3 December between 8.30 and 9.45pm (the schedule allocated for all four episodes); a photocall was held in the afternoon for shots of guest star Hannah Gordon, and for the hanging sequence at the ruined cottage. David believed that the programme could be recorded continuously, with some minor editing

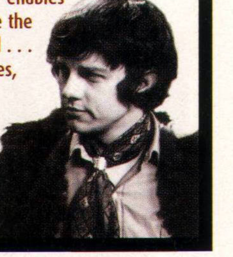
FRAZER HINES Jamie



Frazer Hines was born in Horsforth, Yorkshire in September 1944 to an English father and a Scottish mother. He started performing at an early age, attending a dance school in Harrogate, then the Corona Academy, where his career as a child actor flourished. He made his first film appearance as a crowd artiste in *John and Julie* in 1955, followed by roles in *X the Unknown* and *The Weapon*. On television, he appeared in *William Tell* and worked on BBC serials from 1957 such as *Huntingtower, The Silver Sword, Run to Earth* and *The Queen's Champion*. In 1960, Hines appeared in the children's cinema serial *The Young Jacobites*, going on to appearances in TV shows like *Probation Officer* and *The Plane Makers*. He featured in the ATV soap *Emergency Ward 10* for eight weeks from December 1963, but turned down the offer of becoming a regular, and went on to feature in the BBC's *Smuggler's Bay*. In early 1966, he had unsuccessfully applied for the role of Ben in *Doctor Who*, and had subsequently appeared in *This Man Craig*.

CHARACTER OUTLINE Jamie

Monday 28 November saw a character outline for Jamie being issued to prospective *Doctor Who* writers. Jamie was described as "a Piper, and the character must be that of a simple but engaging Scot". The document commented on how Jamie would be cheerful and open in nature, more flexible than Polly or Ben and that he would react well to their teasing. "Because of his romantic appearance, he always wears the Kilt – his hair is longer and his shirt has a swashbuckling appearance: because of this . . . he must assume the part of the Young Hero in each story." Jamie was to be continually amazed at everything the audience found commonplace. His Highlander qualities made him "courageous, impetuous, superstitious and romantic", and his superstitious background "enables him to relate the forces of evil . . . to the witches, demons, goblins, etc., of his native land".



to be performed later (in the scene where Polly falls into the pit, for example). The episode opened with the film sequences showing the aftermath of Culloden; title, writer and episode captions were superimposed over shots of Jamie, Alexander and Kirsty hurrying the Laird away after Alexander's skirmish with the Redcoats. Over this was played the only music arranged for the serial – a skirl of Highland bagpipes playing the traditional lament *Pibroch*. Around 15 seconds of this BBC library recording by Seamus MacNeill was used in the opening of each episode of the serial. In the scene where the Doctor introduces himself to Ffinch's party as "Doctor von Wer", Troughton and Elwyn ad-libbed an extra gag: Ffinch asks "Doctor who?" to which the Doctor replies, "That's what I said!" A circular vignette was used on the camera for the shot where Polly looks through a spyglass at the Redcoats preparing for the hanging. Extra Ken Garvie played a drummer in studio, giving a drum roll as the Doctor's party are about to be hanged. Each of the first three episodes was edited on the evening of the Tuesday after recording.

Rehearsals for Episode 2 began on Tuesday 6 December, when the cast were joined by Barbara Bruce as Mollie; Bruce had been a walk-on in *The Chase* the previous year. Recording took place on Saturday 10, starting with a re-enactment of the closing scenes with Polly in the pit; backed by *Pibroch*, title captions were superimposed over this. Kirsty's fall into the pit was recorded as a single cutaway, with André Cameron doubling for Gordon in a stunt fall on the two-level set. In the subsequent pit scenes, because Kirsty now wielded Ffinch's gun, her threat to the officer was changed from "slit your throat from ear to ear" to "blow your brains out". A slide caption of period Inverness was used to introduce the sequences in the jail, and the subsequent scenes were rewritten to introduce the Doctor's recorder, which he had played in *The Power of the Daleks*. When Grey threatens 'Doctor von Wer' not to waste his time, the Solicitor was originally to say, "I can have every inch of skin flayed off your back just by a snap of my fingers," but this was dropped on recording.

A recording break was scheduled during the scene in the scullery, allowing Troughton to change from his usual costume into that of the washerwoman; another break was scheduled after the scene to move the cameras. After the scene where the prisoners were herded from the jail, another break allowed Craze, Hines and Donald Bisset (playing the Laird) to move to the corridor set. In the corridor scene, further dialogue was dropped; originally the Doctor tells the sentry that Mollie sent him with some broth for Captain Trask and, later, the sentry was to call out, "Mollie you slot – where are you?" Closing credits rolled over a shot of bubbles breaking the surface of the water as Jim Hughes makes his final departure from the *Annabelle*.

> **'I didn't like going back in time. All they could show you was how history had gone . . .'**
>
> **Patrick Troughton**

Two cuts were made when Episode 2 was edited on Tuesday 10 December. The first came in the Inverness jail scene: the Doctor suggests that Jamie gives them a tune to keep their spirits up. Jamie says that he doesn't have his full bagpipes, and blows a sad little tune on his single pipe. The Doctor likes this, and attempts to play the tune himself on his recorder (the script notes the tune as *Lillibulero*, "the main Jacobite march").

The second cut came at the end of the scullery scene, after the Doctor has hidden behind Mollie's clothes line: the Sergeant enters the scullery with a soldiers, bemoaning having to help carry Ffinch across the moors. Coughing in the flour disturbed by the Doctor, the Sergeant condemns the Scots as filth as Mollie returns, ordering the pair out of her kitchen. As Mollie returns to her washing-up, an old Scots woman's voice says "Good nicht"; as the door closes, Mollie turns to find the Doctor's clothes on her washing line.

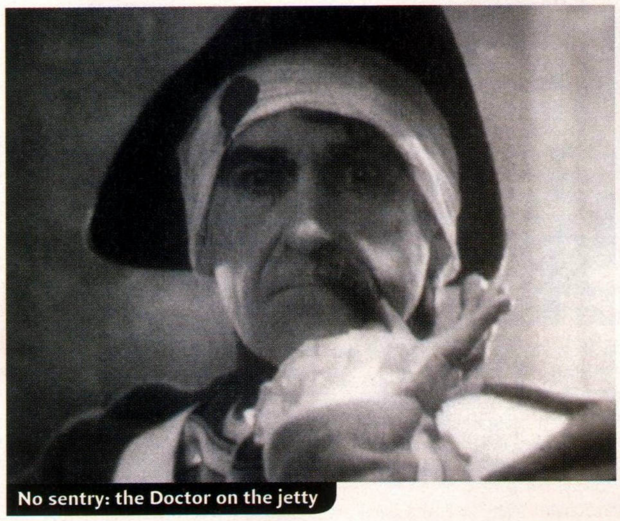
But is it cannon? Ben (Michael Craze) and the Doctor on Culloden Field

The regular cast's day off, plus part of the rehearsals for Episode 3, saw them occupied on pre-filming for the next serial, *The Underwater Menace* (the new title for *The Fish People*). Monday 12 and Tuesday 13 were spent on location in Dorset, while Craze and Hines were needed for shooting at Ealing on Friday 16; on Monday 12, Davis was formally paid for his staff work "rewriting" Jones' script. Joining the cast for this episode was Andrew Downie as Willie Mackay; Downie, one of the stars of ATV's *24 Hour Call* series, was apparently a late replacement for Russell Hunter, who had originally been contracted on the serial – Hunter having to replace actor Duncan Macrae when he was taken ill in pantomime in Scotland.

At this point, *Doctor Who* was being recorded a fortnight in advance of transmission, and so *Radio Times* publicised the new serial in its edition dated Thursday 15. In the article *Who's Who?*, Ernest Thomson heard Troughton explain how much he was enjoying his new role; the text confirmed that the narrative took place in April 1746, directly after Culloden. Around the same time, Troughton also gave a rare interview to Margaret Pride and Gillian Mills in *Reveille*; he later revealed that he was not keen on the idea of historical *Doctor Who* serials.

Saturday 17 saw the recording of Episode 3, with opening captions being superimposed over the filmed reprise showing bubbles in the water beside the *Annabelle*; the bagpipe lament was then played into the scene in the hold. Jamie's comment that the hold was "packed like a slave ship" was dropped, and there was a recording break to allow Polly and Kirsty to change into their garb as orange sellers.

During recording, Wills fluffed one of her lines, calling Ffinch "Alfred Algernon Thomas Ffinch" instead of the scripted "Algernon Thomas Alfred Ffinch", as given in Episode 2. Another break was scheduled after the scene where the Doctor rescues the girls from Perkins' advances, allowing Troughton, Wills and Gordon to move to the barn set; Troughton ad-libbed the response "You saucy girl" to Polly's comment that his "gear" rather suits him. Closing credits again rolled over the bubbes in sea water, as seen by Trask and Grey after Ben has been submerged.


No sentry: the Doctor on the jetty

Guy Middleton joined the cast for rehearsals on Tuesday 20; this former 1930s matinée idol, and stooge to Hylda Baker, had been cast as Colonel Attwood.

A few amendments were made to the script shortly prior to recording: Ben's fight with Trask aboard the *Annabelle* was inserted; sequences showing the Doctor's party hiding at the boathouse were added as padding; while some of the closing scenes at the cottage were altered to remove the TARDIS crew's bidding goodbye to Jamie.

The Highlanders finished recording on Christmas Eve. Title captions were superimposed over the film of the bubbling water as used in the reprise. Various ad-libs came in the barn scene: Gordon's Kirsty remarked that the Doctor made a good granny, and Troughton's Doctor re-used the phrase "I would like a hat like that" where Ben finds a large tam-o'shanter in a pile of garments.

Recording breaks were scheduled to allow artistes to move to and from the hold set on the *Annabelle*, and to prepare the deck fight arranged by Diamond, who also played a sailor; during this, a sword thrust from Diamond accidentally caught Hines on the eyebrow and left him with a slight scar. The episode ended with the caption "Next Week: *Dr Who and the Underwater Menace*" superimposed over film of the empty moorland.

Because of Christmas schedules, the episode was edited on the evening of Wednesday 28; the regular cast now had a week off, with rehearsals for *The Underwater Menace* not starting until Tuesday 3 January 1967.

The Highlanders ran in the usual Saturday, 5.50pm slot; ITV opposition included *Professional Wrestling* on ATV London and Southern and the popular *Batman* on ABC before Christmas, then *Doddy's Magic Box* on ATV and *Just Jimmy* on Southern in the New Year. Following the Dalek serial, there was a sharp fall in the viewing figures, with only a slow recovery. With audience sizes down and a below average audience appreciation response, Lloyd's stance that the historicals were not popular was vindicated.

On Monday 9 January, Peggy Phillips reviewed the serial in *The Scotsman*, commenting on how *The Highlanders* was stylistically similar to *Culloden*, a critically acclaimed film documentary reconstruction of the battle; made by writer-producer Peter Watkins, this had also been based on John Prebble's book and had been broadcast on BBC1 in December 1964.

The *Radio Times* ran a letter of comment about the serial in the Thursday 12 January edition; viewer TS Cunningham commented that *The Highlanders* had presented Culloden as an Anglo-Scottish conflict, whereas it was actually a battle between government forces and the Jacobites; the Duke of Cumberland had Scottish regiments at his command.

The 405-line videotapes of *The Highlanders* were wiped soon after transmission, possibly as early as the end of January 1967. However, 16mm film recordings which had been made for overseas sales were marketed by BBC Enterprises. Australia's ABC purchased the serial in June 1967, giving it a 'G' rating after three cuts had been made to Episode 1; the offending material comprised two shots of Alexander killing Redcoats, plus Hines' suggested close-up of the victims' feet during the aborted hanging. The serial was broadcast in Australia in August 1967. New Zealand acquired *The Highlanders* in March 1969 for transmission from October 1969; the prints were destroyed after broadcast. Hong Kong, Uganda, Zambia and Singapore also purchased the serial around 1969/1970, and the BBC was still offering it for sale in 1974. Over the next few years, the 16mm prints were junked, believed to have no further commercial value.

Gerry Davis enjoyed novelising his script as *Doctor Who: The Highlanders*, which was published by WH Allen in hardback in August 1984; a Target paperback was issued the following November. Both bore a cover painting by Nick Spender, and the paperback turned up as part of *The Seventh Doctor Who Gift Set* the following year.

A small piece of film from the shooting of *The Highlanders* exists in private hands; seconds long, it shows production assistant Fiona Cumming announcing the take with a clapperboard and then standing aside to show the TARDIS as the door starts to open. In December 1997, the three extracts removed by the Australian censors were located and included in the documentary *Doctor Who: The Missing Years*, issued by BBC Video as part of *The Ice Warriors Collection* boxed set in November 1998. A full set of telesnaps taken by John Cura exists for the serial – as does a privately-made, off-air recording of the soundtrack which, together with a linking narration, is due to be released as a BBC Radio Collection double CD set in August 2000.

SERIAL FF **THE HIGHLANDERS**

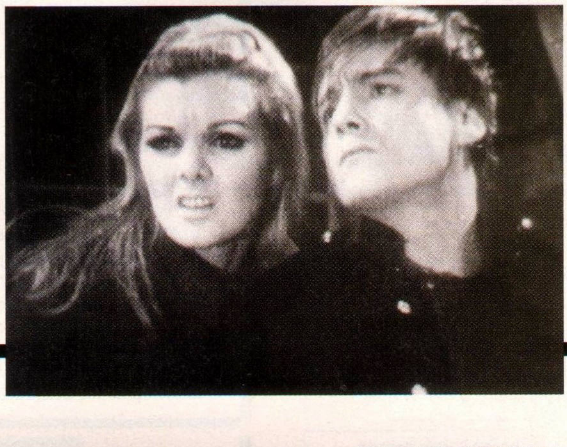
CAST **Patrick Troughton** *Dr Who* with **David Garth** *Solicitor Grey*, **Hannah Gordon** *Kirsty* and **Anneke Wills** *Polly*, **Michael Craze** *Ben* with **William Dysart** *Alexander* [1], **Donald Bisset** *The Laird*, **Frazer Hines** *Jamie*, **Michael Elwyn** *Lt Algernon Ffinch*, **Peter Welch** *Sergeant*, **Sydney Arnold** *Perkins*, **Tom Bowman** *Sentry* [2], **Dallas Cavell** *Trask* [2-4], **Barbara Bruce** *Mollie* [2], **Andrew Downie** *Willie Mackay* [3-4], **Peter Diamond** *Sailor* [4], **Guy Middleton** *Colonel Attwood* [4].

EXTRAS **John Doye, Derek Calder, Arthur Maguire, Jim Fitzgerald** *English Soldiers and Scotsmen*; **Peter Diamond** *English Soldier*; **Reg Dent** *English Horseman*; **Eric Mills** *Wounded Highlander*; **Ken McGarvie** *Drummer*; **John Doye, Leslie Bates, Vic Taylor, Jim Delaney, Derek Calder** *English Soldiers*; **André Cameron** *Double for Kirsty*; **Gordon Lang, Keith Goodman** *English Soldiers*; **Jimmy Mahon, Leon Maybank, Michael Mulcaster, Bob Wilyman, Barry Ashton, Anthony Case, Ernest Jennings** *Highlanders in Jail*; **Patrick Gorman, Walter Henry, Alan Troy, Derek Martin** *English Sailors*; **Derek Martin, Walter Henry, Patrick Scott, Paul Phillips, Eden Fox, Dennis Haywood, Tony Lang, Michael Owen, Pat Donohue, Gordon Craig, Jack Duggan, Gerry Alexander, Dennis Balcombe, Bill Beesley, Hein Viljoen, Harry Swift** *Scotsmen in Hold/Highlanders*; **Nancy Gabriel** *Woman in Inn*; **Dennis Stanley, Donald Sinclair, James Holbrook, Peter Roy, Mike Britton, Dennis Plenty, John Knott, Barry Du Pre** *English Soldiers*; **Peter Diamond** *Stunt Double for Ben*; **Leslie Weekes, James Walsh** *Highlanders*; **Emmett Hennessey** *English Sailor*; **David Waterman** *English Soldier*.

CREDITS *Written by* **Elwyn Jones and Gerry Davis.** *Title Music by* **Ron Grainer and the BBC Radiophonic Workshop.** *Fight Arranger* **Peter Diamond** [1,4]. *Story Editor* **Gerry Davis.** *Costumes by* **Sandra Reid***. *Make-up by* **Gillian James***. *Lighting* **George Summers***, **Ken McGregor** [3, uncredited]. *Sound* **Larry Goodson***. *Designer* **Geoffrey Kirkland.** *Producer* **Innes Lloyd.** *Directed by* **Hugh David.**
*Credited on Episode 4 only

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (Chart pos)	App index
Episode 1	17 December 1966	5.50-6.15pm	24'38"	6.7M (67th)	47
Episode 2	24 December 1966	5.50-6.15pm	23'41"	6.8M (89th)	46
Episode 3	31 December 1966	5.50-6.15pm	22'54"	7.4M (68th)	46
Episode 4	7 January 1967	5.50-6.15pm	24'19"	7.3M (66th)	47



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DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** Terror of the Zygons **Ts** Fury From the Deep 6 **Ft** What the Papers Said; Missing Stories, The Rosemariners; New Adventures **St** Cuckoo 3 **Tx** Tragedy Day (Gareth Roberts)

DWM 211 Free postcards **It** Roberta Tovey **Ar** The Greatest Show in the Galaxy **Ts** The Web of Fear 2 **Ft** What the Papers Said; Missing Stories, The Rosemariners; The Greatest Show in the Galaxy special effects **St** Uninvited Guest (Warwick Gray/John Ridgway) **Tx** Legacy (Gary Russell)

DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** The Monster of Peladon **Ts** The Wheel in Space 6 **Ft** Editing The Seeds of Doom; Readers' Survey; BBV **St** The Lunar Strangers 2 **Tx** First Frontier (David McIntee)

DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** The Curse of Fenric **Ts** The Abominable Snowmen 2 **Ft** Eye of the Beholder **St** Land of the Blind 2 **Tx** Sanctuary (David McIntee)

DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (Out/TARDIS) **Ar** Snakedance **Ts** The Abominable Snowmen 4 **Ft** Alien worlds; audio books **St** Up Above the Gods (Starkings/Sullivan) **Tx** Meridians 1 (Andrew Cartmel)

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (Out/TARDIS) **Ar** The Ark **Ts** The Abominable Snowmen 5 **Ft** Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 1 (Alan Barnes/Geraghty) **Tx** Meridians 2 (Andrew Cartmel)

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** The Face of Evil **Ts** The Abominable Snowmen 5 **Ft** Downtime; Vox pops; Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 2 **Tx** Meridians 3

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DWM 230 **It** Nicholas Mallett; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (Out/TARDIS) **Ar** The Mutants **Ts** The Abominable Snowmen 5 **St** The Curse of the Scarab 3 **Tx** The Final Analysis 1 (Roberts)

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (Out/TARDIS) **Ar** Timelash **Ts** The Abominable Snowmen 5 **Ft** The Five Doctors Special Edition; Michael Wisher tribute **St** Operation Proteus 1 (Roberts/Geraghty)

DWM 232 **It** Matthew Robinson; Richard Martin 1; Roger Cheveley **Ar** The War Games **Ft** Panopticon 95 **St** Operation Proteus 2 **Tx** The Final Analysis 2

DWM 233 **It** Richard Martin 2; Michael Young **Ar** The Massacre of St Bartholomew's Eve **Ts** The Highlanders 1 **Ft** The JN-T Memoirs; creation of the series **St** Operation Proteus 3 **Tx** The Final Analysis 3

DWM 240 **It** Philip Segal; Mark Eden **Ar** Marco Polo **Ts** The Evil of the Daleks 4 **Ft** TV Movie review; survey results; the JN-T Memoirs 8 **St** Ground Zero 3

DWM 242 **It** Nicholas Courtney (Out/TARDIS); Chris D'Oyly John **Ar** The Space Pirates **Ts** The Evil of the Daleks 6 **Ft** Class 4G on TV Movie; Doctor Who's 20 greatest moments **St** Ground Zero 5

DWM 243 **It** Frazer Hines; Derek Martinus; Philip Segal (Out/TARDIS) **Ar** Underworld **Ts** The Evil of the Daleks 7 **Ft** Time travel; local groups **St** Doctor Who and the Fangs of Time (Sean Longcroft)

DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** Silver Nemesis **Ft** J'adore/j'accuse the Cybermen; conventions; time travel 2 **St** Endgame 1 (Barnes/Geraghty)

DWM 245 **It** Chris Clough **Ar** The Mind Robber **Ft** The JN-T Memoirs 9; Roots 1; Who stories with the same plot; The High Council on TV Movie **St** Endgame 2

DWM 246 **It** Pennant Roberts **Ar** The Time Warrior **Ft** The future of Doctor Who; Panopticon '96; 20 forgotten functions of the TARDIS; The JN-T Memoirs **St** Endgame 3

DWM 248 **It** Graham Williams 1; Pennant Roberts 2; K9 (Out/TARDIS) **Ar** The Sensorites **Ft** Roots 2; fanzines; The JN-T Memoirs **St** The Keep 1 (Barnes/Geraghty)

DWM 249 **It** Wendy Padbury (Out/TARDIS); Graham Williams **Ar** The Trial of a Time Lord (Parts Five-Eight) **Ft** Cliffhangers; The JN-T Memoirs 13 **St** The Daleks 2 (John Lawrence/Ron Turner); The Keep 2 (Barnes/Geraghty)

DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** The Romans **Ts** The Macra Terror 1 **Ft** Personality of the Doctor 1; Doctor Who dictionary; Roots 3 **St** The Daleks 3; Fire and Brimstone 1 (Barnes/Geraghty)

DWM 252 **Ar** The Ambassadors of Death **Ts** The Macra Terror 2 **Ft** Terry Nation tribute; overview of the New Adventures; personality of the Doctor 2 **St** The Daleks 4; Fire and Brimstone 2

DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt 1 **Ar** The Pirate Planet **Ts** The Macra Terror 3 **Ft** Rebuilding The War Machines; Roots 4; Readers' Survey results **St** The Daleks 5; Fire and Brimstone 3

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The Doctor's 1970s strip career peaked in the pages of TV Action
TV Action

DWM 254 **It** Yee Jee Tso (Out/TARDIS) Peter Moffatt 2; Tristan de Vere Cole; John Davies **Ar** The Wheel in Space **Ts** The Macra Terror 4 **Ft** The Master; Manopticon 5 **St** The Daleks 6; Fire and Brimstone 4

DWM 257 **It** Christopher H Bidmead 1; Mark Strickson (Out/TARDIS) **Ar** Logopolis **Ft** Out of the Vaults 3; Doctor Who CD-Rom **St** Tooth and Claw 1 (Barnes/Geraghty)

DWM 258 **It** Tom Baker; Christopher H Bidmead 2 **Ar** Castrovalva **Ft** Roots 6 **St** Tooth and Claw 2

DWM 260 **It** Bonnie Langford **Ar** The Three Doctors **Ts** The Faceless Ones 1 **Ft** Sydney Newman tribute; Tom Baker vox pops **St** Tooth and Claw 4

DWM 261 **It** Chris Boucher; John Levene (Out/TARDIS); Ian Collier; Paul Jerricho **Ar** Arc of Infinity **Ts** The Faceless Ones 2 **Ft** Companions; Doctor Who CD-Rom

DWM 262 **It** Mary Tamm; Gerard Murphy/ Fiona Walker **Ar** The Dominators **Ts** The Faceless Ones 3 **Ft** Doctor Who's London **St** The Final Chapter 1 (Barnes/Geraghty)

DWM 264 **It** Michael E Briant 2; Richard Franklin (Out/TARDIS) **Ar** The Claws of Axos **Ts** The Faceless Ones 5 **Ft** Doctor Who in the USA **St** The Final Chapter 3

DWM 266 **It** Paddy Russell; Donald Pickering & Wanda Ventham **Ar** The Aztecs **Ts** The Faceless Ones 6 **Ft** Doctor Who trivia **St** Wormwood 1 (Gray/Geraghty)

DWM 267 **It** Barbara Clegg; Paul Cornell **Ar** Shada **Ft** Spiking the canon **St** Wormwood 2 (Gray/Geraghty)

DWM 268 **It** Mervyn Haisman; Rodney Bennett; Katy Manning (Out/TARDIS) **Ar** The Time Monster **Ft** Sexuality in Doctor Who **St** Wormwood 3

DWM 269 **It** David Fisher; Nerys Hughes/ Simon Rouse; Tony Virgo; Christopher Villiers **Ar** The King's Demons **Ft** Doctor Who on Junior Points of View 1 **St** Wormwood 4

DWM 270 **It** Barry Letts; Ken Grieve **Ar** The Twin Dilemma **Ft** The making of Auton 2; Doctor Who on Junior Points of View 2 **St** Wormwood 5

DWM 272 16 extra pages! **It** Terrance Dicks 1; Waris Hussein; Terry Molloy; Lalla Ward (Out/TARDIS) **Ar** The Daleks' Master Plan **Ft** Further adventures of the Eighth Doctor; watching Master Plan **St** Happy Deathday (Gray/Roger Langridge)

DWM 273 **It** Robert Banks Stewart; Terrance Dicks 2 **Ar** Nightmare of Eden **Ts** The Enemy of the World 1 **Ft** Developing the Third Doctor 1 **St** The Fallen 1 (Gray/Geraghty)

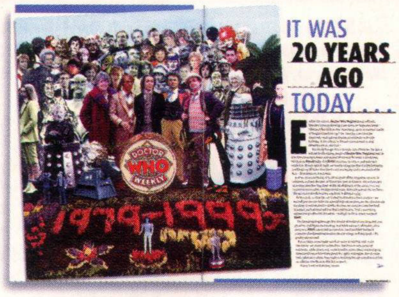
DWM 274 **It** William Russell & Peter Purves **Ar** The Seeds of Death **Ts** The Enemy of the World 2 **Ft** TV take-offs; developing the Third Doctor 2 **St** The Fallen 2

DWM 275 **It** Angela Bruce & Marcus Gilbert; Terrance Dicks 3 **Ar** The Visitation **Ts** The Enemy of the World 3 **Ft** Home-made Who; Michael Craze tribute; return of The Lion **St** The Fallen 3

DWM 276 **It** Robert Sloman; Malcolm Kohll **Ar** Inside the Spaceship **Ts** The Enemy of the World 5 **Ft** 1960s spin-offs; Ron Turner tribute **St** The Fallen 4

DWM 277 **It** Andrew Morgan **Ar** Fury From the Deep **Ts** The Enemy of the World 6 **Ft** Watching Who in context; The Missing Adventures/Past Doctors novels **St** Unnatural Born Killers (Salmon)

DWM 278 **It** Anthony Read **Ar** Death to the Daleks **Ft** Comic Relief; BBC Video **St** The Road to Hell 1 (Gray/Geraghty)



DWM 279 Free CD! **It** Daphne Ashbrook (Out/TARDIS) **Ar** The Caves of Androzani **Ft** Making Who for a new generation; John Wiles tribute; Doctor Who stage plays **St** The Road to Hell 2

DWM 280 Free pull-out! **It** George Gallaccio **Ar** The Dalek Invasion of Earth **Ts** The Crusade 2 & 4 **Ft** By any other name; Who on the Net **St** The Road to Hell 3

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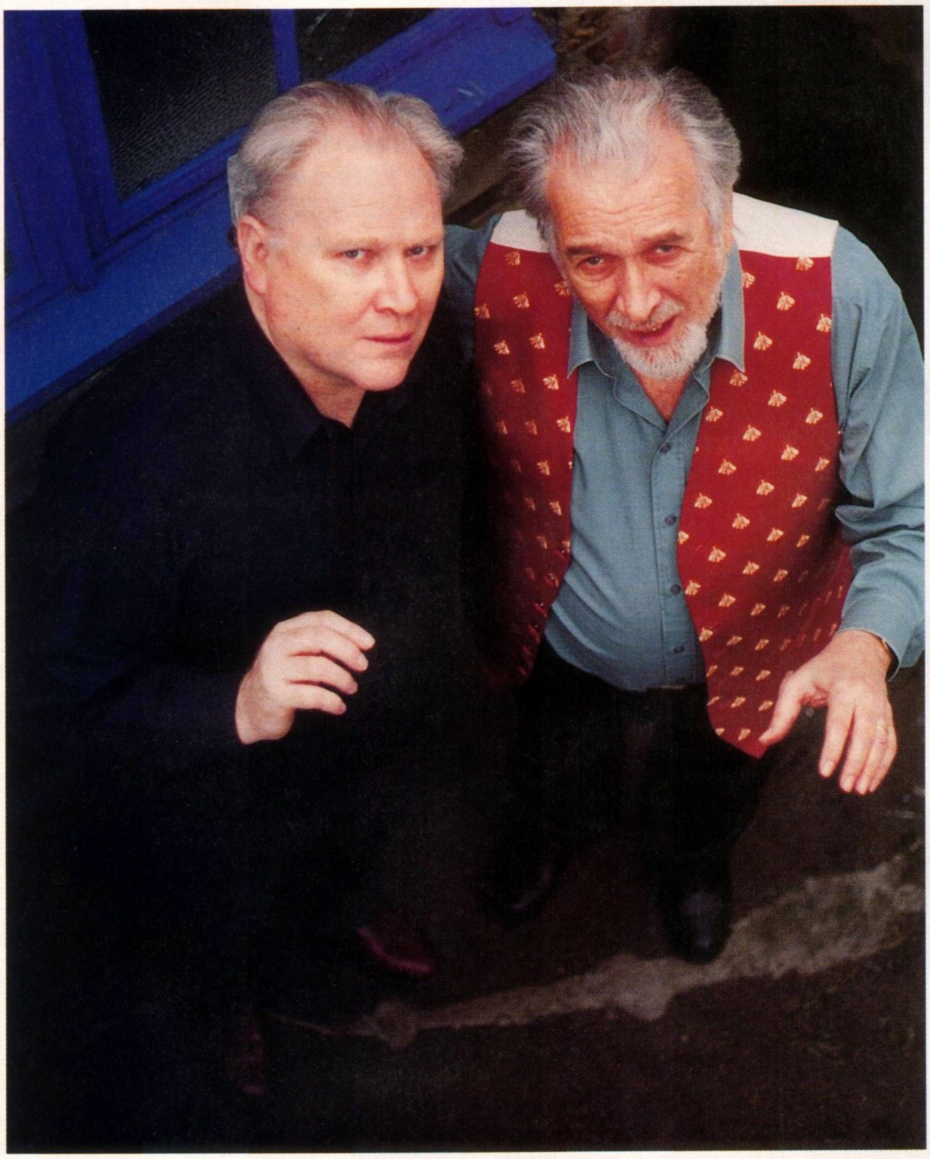

Photos: BBC [2] Barnaby Edwards [4]

The Sixth Doctor and the Brigadier battle dark forces on an eerie moor in a new Doctor Who adventure. Pip Monaghan was in the studio to find out more . . .

It's a chilly February morning, and Big Finish Productions are once again setting up their microphones in a Fulham recording studio. Actors, producers, director and engineer are arriving for the first day's work on *The Spectre of Lanyon Moor*, the ninth and latest in the audio series.

"It's quite a traditional sort of story, this one," I'm told by first-time writer/director Nicholas Pegg. "I'm a fan of every kind of *Doctor Who*, but it always seemed to me that on television Colin Baker had more than his fair share of outer space stories. He never got a crack at the traditional present-day rural Britain setting you find in stories like *Terror of the Zygons* or *Image of the Fendahl*. I've always loved that creepy, rather folkloric background, and when they told me I was bringing back the Brigadier as well, it seemed even more like a good idea!"

A year on from recording their first *Doctor Who* title, Big Finish are showing no signs of flagging. Quite the contrary, in fact – there's an exciting buzz about *The Spectre of Lanyon Moor*, not least because of its long-awaited collaboration between Colin Baker's Doctor and Nicholas Courtney's Brigadier Lethbridge-Stewart.

"I'm very impressed with the script, which gives the old Brig such an interesting role in the story," says a splendidly fit-looking Nick Courtney, who breezes into the studio positively bubbling with enthusiasm. He's clearly delighted to be back in action as UNIT's finest. "And it's lovely to be working on a story with Colin," he tells me. "We've become firm friends through conventions and the like over the years, but we've never had the opportunity to take each other on in the studio before."

"'Take each other on?'" repeats Colin Baker in a mock-scandalised tone from across the room. "It's not a wrestling bout, Nick!"

Colin feels that *The Spectre of Lanyon Moor* corrects a glaring omission from his era as the Doctor. "My never getting to meet the Brig properly is as much a tragedy as if I had never got to fight the Daleks," he says. But what about the hot helicopter action of *Dimensions in Time*, I wonder? "Does anyone need to be reminded of that particular little tale?" smiles Colin. "I don't think so! So let's forget about that and enjoy this new story as their first proper meeting. At least it's an adventure worthy of the moment. It's a very clever and literate story – but also very exciting. It's just the sort of adventure I wish my Doctor could have had on television."

Also generating quiet excitement is *The Spectre of Lanyon Moor*'s remarkable supporting cast. Joining Colin, Nick and the adorable Maggie Stables, who returns for her second adventure as new companion Evelyn, are some big-league names. Sir Archibald Flint is played by none other than James Bolam, best known for his roles in television classics *The Likely Lads*, *When The Boat Comes In* and the *Beiderbecke* trilogy. But Bolam is more than a comic

'I'm very impressed with the script, which gives the Brig such an interesting role'

Up on the roof: (left to right) Nicholas Pegg, Toby Longworth, James Bolam, Helen Goldwyn, Colin Baker, Maggie Stables, Nicholas Courtney, Susan Jameson, Barnaby Edwards and Alistair Lock

actor; his recent appearance in the Oscar-nominated film *The End Of The Affair* is only the latest in a long line of prestigious 'straight' roles, which include his moving performances in *The Missing Postman* and the West End production of *Glengarry Glen Ross*, which won him a Best Actor nomination at the 1995 Olivier Awards. "James is a character actor in the mould of people like Max Wall or Alistair Sim," says Nicholas Pegg, who last worked with Bolam two years ago and is obviously delighted to have secured him for the role, "by which I mean he's a brilliant comedian but one who has the ability to turn that talent towards a darker side and give a straight performance of real depth and intensity. He's played lead roles in Shakespeare, Beckett, Molière, Alan Bennett and goodness knows what else, and we're incredibly lucky to have him. And I can tell you, his performance in this is a knockout!"

'This is just the sort of adventure I wish my Doctor could have had on TV'

Catching up with James Bolam after lunch on the first day's recording, I ask him how he's enjoying his latest role. "*Doctor Who* was a series I really missed out working on when it was on TV, so it feels right to finally catch up with it now," he says. "It's real old-fashioned melodrama, but you still have to know when to rein things back. There's quite an art to it, I think, but it's so enjoyable to do that it reminds you why you became an actor in the first place."

In the role of Mrs Moynihan is another top-drawer name: Susan Jameson is a veteran of stage and screen whose credits include *To Serve Them All My Days*, *Band of Gold* and *Take Three Girls*. Horror buffs may remember Susan's early role in the 1971 Amicus picture *I, Monster*, which starred both Peter Cushing and Richard Hurndall. "I agree entirely with James," says Susan. "*Doctor Who* is such fun. It's great to finally be allowed to do one!"

Susan is of course referring to the fact that she is already known to *Doctor Who* fans as the actress who *didn't* appear in *Colony In Space*. Originally contracted to play the IMC thug Morgan in the 1971 Jon Pertwee story, her part was transferred to a male actor when BBC drama bosses ruled out the idea of a jackbooted lady killer. "It was a terrible shame," she recalls, "It was such a good, gung-ho part. But the powers-that-be decided that there was a danger of it all seeming a bit too kinky!" In the end the role went to Tony Caunter, who now plays lugubrious car dealer Roy Evans in *EastEnders*. "Well I hope the leather thigh-boots suited him," says Susan with a straight face.

Toby Longworth, who plays the irascible Professor Morgan, is a sometime RSC actor best known in the business as a top-flight voice artist. A notable recent role was the haddock-faced Trade Federation ambassador Lott Dod in *Star Wars Episode 1: The Phantom Menace*, for which he also voiced several other aliens. "I seem to have a knack for silly voices," explains Toby. "It's already a much more fun production to work on than *Star Wars*, and we've only been here a couple of hours!"

Exactly how and where these characters fit into the plot of *The Spectre of Lanyon Moor* is something that Nicholas Pegg is playing close to his chest. "I can tell you that it's set in a remote part of Cornwall," he reveals, "and there are imps involved. Very nasty little imps at that!"

And what of the Brigadier's long-overdue encounter with the Sixth Doctor? It hadn't escaped my attention that the two had already met in *Business Unusual*, a novel by Big Finish producer Gary Russell. Does *The Spectre of Lanyon Moor* tie in with the book? "We take care not to contradict it outright," says Pegg, "but equally, we don't mesh it together. When I was writing the script Gary and I had detailed discussions about this, and we were both firmly of the opinion that there was no point bogging down a new story with convoluted references to a book which listeners may not have read, so we decided to leave it open. After all, we've lived all these years with the novelisations' contradictory accounts of Jo Grant's arrival and Ian and Barbara's first meeting. *Doctor Who* is full of this sort of thing, so I'll leave it to the ingenuity of fans to work out the precise continuity!"

Understandably, Pegg is mainly concerned with the production in hand. He's been popping in and out of the Green Room all afternoon, "borrowing" my interviewees before disappearing to record another scene. I'm speaking to James Bolam when Pegg pops his head round the corner with his latest request. "Maggie, Jim, before we get everyone together for the imp workshop, we've just got time to have another go at the window-smashing scene."

He grins at me, aware of how bizarre it all sounds. I'm intrigued. DWM

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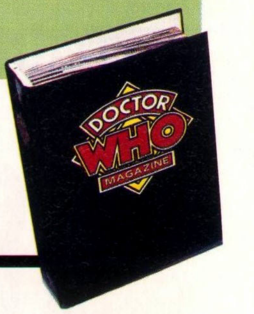

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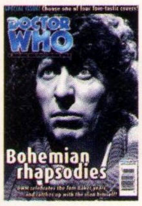

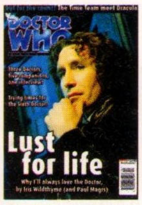

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The DWM 292 Crossword

Set by Horus

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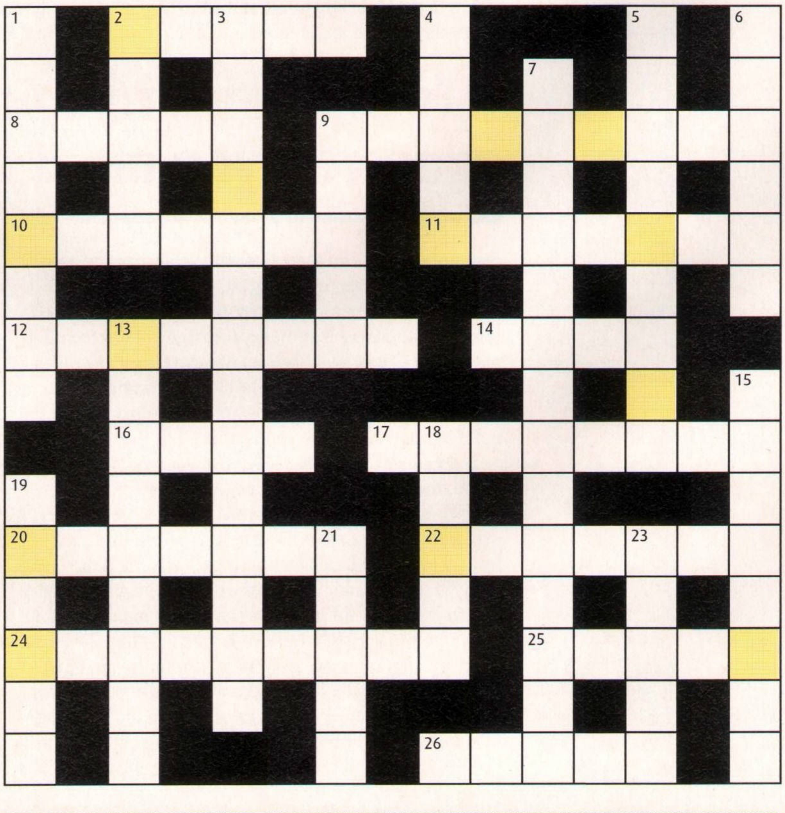
Thanks to BBC Worldwide, five lucky readers can each win a pair of this month's BBC Books novels, *The Banquo Legacy* and *Heart of TARDIS*! All you have to do is identify which Troughton era name has been scrambled among the shaded squares, jot it down on a postcard and send it to DWM 292 CROSSWORD at the editorial address on page 6. Closing date: 30 June.

Across

2 Sir Francis found in Abba convention [5]
8 Savage who first muddled lady [5]
9 [see 22]
10 Vulcan chap gets three points in hell [7]
11 Sultan – top Sultan! – has a boy in [7]
12,14 1980s adventure in which, on aircraft, posh person gets anger [6,2,4]
16 Returns not good for Black Scorpion [4]
17 Ice Warrior beheaded at public school will make old bones! [8]
20 OK Corral gets blown up – no alternative, I add – in 1960s episode [3,4]
22,9 Taking oath, remove canine for old bloodsucker! [7,9]
24 Print endless elegy composed by writer [5,4]
25 Some sac I hold back for Sister [5]
26 Cornish bloke registered Alpha Centauri, in part [5]

Down

1 Time Lord vessels whip BOSS [8]
2 Educator – give degree to Movellan [5]
3 Take flight, o Tom, Helen A! Around and about, endless curse! [9,5]
4 Androgum loses back end in game [5]
5 Claret to warm up a *New Adventure* [9]
6 Environmentalists – like Swampies, perhaps? [6]
7 Cool! Chaos swirls around novice Jacqueline at place of learning [4,4,6]
9 Menoptra puts half of Steven's panda on Lionheart's top! [5]
13 Frantic topless act performs in Krynoid breeding-ground [9]
15 Ann's holding boiling hate – as tribute! [8]
18 Ark turns Raak and Gastropod heads – monster! [5]
19 Daxtar pokes some Silurian [6]
21 Backwards ilk – *eg*, a logician [5]
23 Saxon woman dithers endlessly about [5]



DWM 290 crossword solution

Across

1,27 *The Massacre of St Bartholomew's Eve*
7 Ivar
9 Crayford
11 Chang Lee
12 Scope
13 Erato
14 Saphadin
16 Gilbert M
19 Ikona
21 Moons
22 Triffids
25 De Medici
26 Anne

Down

2 Morgana
3 Stangmoor
4 Archers
5 Raak
6 Officia
8 Voc
10 Replica
13 Evil One
15 Peinforte
17 Bennett
20 Osirans
23 San Martino
24 Dido

Hidden name:
IRONGRON

There is a light that never goes out

According to the results of DWM's latest Readers' Survey, Gareth Roberts is fandom's favourite author of original *Doctor Who* fiction – and that's official! Clayton Hickman talks to the man responsible for a perenially popular triptych of Fourth Doctor, Romana and K9 *Missing Adventures*, for inventing mutant hero turtles the Chelonians – and for banging *Corrie*'s Deirdre in the slammer . . .

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THE MISSING ADVENTURES
THE PLOTTERS
GARETH ROBERTS

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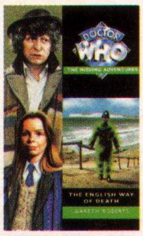
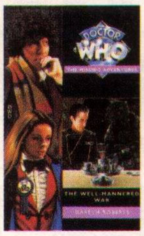
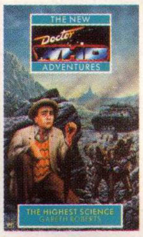
THE ROMANCE OF CRIME







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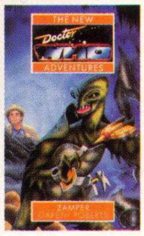


DWM So, did your interest in *Doctor Who* start as a child?

Gareth Roberts I sort of immersed myself in *Doctor Who*, particularly during the late 1970s period. I remember finding things like *The Stones of Blood* ridiculously exciting, considering it's actually just about two pieces of polystyrene moving very slowly. Oddly enough, at the time I was much more a fan of *The Tomorrow People* and then of *Blake's 7*, so *Doctor Who* wasn't really my favourite TV show.

It's a sobering thought for all *Doctor Who* fans to reflect on that on the very first day ITV networked an opposition to *Doctor Who* – *Buck Rogers: Planet of the Slave Girls* – it destroyed *Doctor Who* completely. Now I think if you were to ask anybody if they'd rather watch *Buck Rogers* in an exciting adventure with the Slave Girls or *Doctor Who* in a slow and over-directed adventure about the Tachyon Recreation Generator and the mis-use to which it is being put, I think I know which side they'd come down on . . .

There was a feeling in 1960s and 1970s *Doctor Who* that it was very easy to understand. You could switch it on and pick up what was going on straight away, like most good popular telly. Later, in the 1980s, they seemed to be saying, "Ooh no, keep out of our little club – you have to know all the chapters of the Prydonian Academy to understand Part Two of this story . . . ooh, so Omega survived," and so on. Omega survived! God, it's like somebody turning up in *Coronation Street* now and announcing that the relief barman from 1981 is still alive!

Did you watch *Doctor Who* with your family?

No, they couldn't stand it. My Mum always used to say that when it came on in the 1960s they just used to turn it over. I think my brother liked a bit, as all children did, but it was really very much a solitary thing in my household. They perked up a bit when someone was regenerating or whatever and my mum always showed an interest when it was in some sort of 'reasonable' setting that she could relate to. My father used to criticise the acting and the set design and special effects in *Doctor Who*. There's this myth that *Star Wars* came along and everyone went, "Oh, *Doctor Who* looks a bit shoddy in comparison." I can tell you, no. We had had 2001 in 1969, you know. People weren't looking at *The Mind of Evil* and thinking, "Mmm, I really think that is a prison. It's almost as if they had permission to film inside!" No, my father was very vocal in his criticism of performances, particularly in episode one when we'd get that story's community of 'outsiders' or whoever and he'd always say, "Here come the bloody rebels again . . ."

What did your schoolfriends make of the series?

I had no friends [laughs]. Well, I had the one mad science fiction friend who was always taking washing machines apart and putting them back together again, and we used to pretend to be Avon and Blake. But we were ten, so that's forgivable. Nowadays no doubt we'd be pretending to be S Club 7. The life of a *Doctor Who* fan can be quite lonely. It is a worse social stigma than many, and leads to other such stigmas being lumped on top of you, some of which are true and some of which aren't. It's also particularly painful when you go through that pubescent stage when you suddenly start seeing all the deep meaning in *Doctor Who*, which of course is there – but isn't *really*. Like when you're 13, trying desperately to justify that *Doctor Who* was once good because *The Massacre* had been on. In the end you should just give up. I used to write *Doctor Who* stories when I was a kid and fill exercise books up with rubbish that I made up as I went along. Which, interestingly enough, is just how *Harbour Lights* is made today.

'I love stories like City of Death, where everyone you meet is a bit mental!'

How did you make the leap from filling exercise books up with rubbish to writing your first *Doctor Who* novel?

It must have been about 1990, so I would have been 21, and a fanzine printed the guidelines written by [Virgin Publishing editor] Peter Darvill-Evans. I thought they were quite clear and sensible, which I didn't think *Doctor Who* on television had been for a long time. I sat down and wrote a first draft of what eventually became *The Highest Science*. I think I've still got it, and it's very much more like a children's book even than even my later efforts. Whereas they were for the ten-to-12 age range, that was probably more in the six-to-nine group.

Did writing for the Seventh Doctor appeal to you?

My interest in *Doctor Who* perked up a bit with some of

THE 1999 DWM BOOK AWARDS

How did Gareth Roberts get to be King of the World? What was DWM readers' favourite BBC Books novel of 1999? And which volumes would you like to see consigned to the dustbin of history? Read on as we don tuxedo and tie to unveil the winners and losers of last year's book prizes!

Hush my mouth! The Doctor and Romana 'subverting structure', probably, in *Nightmare of Eden*

FAVOURITE AUTHOR

		Total score
1	**Gareth Roberts**	**116**
2	**Paul Cornell**	**94**
3	**Terrance Dicks**	**77**
4	**Lance Parkin**	**75**
5	**Mark Gatiss**	**64**
6	**David A McIntee**	**56**
7	**Kate Orman**	**40**
8	**Gary Russell**	**32**
9	**Steve Lyons**	**28**
10	**Lawrence Miles**	**24**

748 of you chose to answer the question "Who is your favourite author of original *Doctor Who* fiction since the launch of the *New Adventures* in 1991?". The clear winner, with 16% of the total vote, was Gareth Roberts [pictured]. "There's no doubt that Gareth is the best," said **Michael Billinghurst** of Norwich. "He tells such gripping, funny stories full of the most bizarre characters."

The top ten authors listed took over 80% of the total vote between them, the remaining 20% being scattered across dozens of others. As ever, it is clear that you love the work of those who challenge the conventions of the series, and those who respect them, in equal measure. So Paul Cornell takes his place between Gareth and Terrance Dicks, while *New Adventures* doyenne Kate Orman finds herself in the unlikely company of committed *Missing Adventure* 'traditionalists' David A McIntee and Gary Russell.

Many of you spoke passionately of your love for the work of certain writers. "Top author has to be Paul Cornell," enthused **Duncan Hurwood** of Coventry. "Although it took me a while to like *Revelation* (being a somewhat conservative fan at the time), *Love and War* was everything I'd ever wanted in a *Doctor Who* novel. Soon I was converted to the 'Cornell world view'! Paul is just such a consistently brilliant writer!"

David A McIntee finds a fan in **Tim Johnson** of Epping, who calls David: "a gifted storyteller who brings his fictional worlds to life in a most vivid and satisfying way." Just across London, **Amanda Jones** in Leytonstone shouts for Steve Lyons. "His stories are not just romps through space or history," says Amanda, "they're also *about* some important and real human issue.

the Sylvester McCoy stories. That era was very frustrating to me because it was 60 per cent there, but it never quite hit its stride. It's a bit like being into Blur – you always like about six out of ten of everything they do but you can't ever really *love* them. I thought there was something slightly gauche about Ace – she was created by people who were older, who didn't quite understand what teenagers were like. I mean, I was exactly Ace's age when she appeared on TV and I found all that street-talk quite buttock-clenching. She's a bit like Ali G. Luckily, when I started writing the book properly, I had the character of Bernice to work with and she seemed more interesting – almost the Doctor's equal.

I was still at college when I got the commission, and finishing off my degree at the same time as I was writing *The Highest Science*. I'm sorry to say the book did take precedence. Somehow writing about giant bionic tortoises seemed more vital and interesting . . .

Where did the idea for those bionic tortoises – the Chelonians – come from?

I remember thinking that we'd had giant spiders and giant robots, so what *hadn't* we had? And I thought, "Hmm, nobody's ever done giant tortoises." I wanted them to be very traditional *Doctor Who* monsters, with all the usual traits like they squabble, and there are some nasty and some nice ones. In my head I remember visualising Sir Bernard Ingham [Mrs Thatcher's former press secretary] as a Chelonian – [agony aunt] Claire Rayner as well – and those were the two faces I saw whenever I was writing the dialogue. Actually, if she'd existed when I was writing the book, then [Tory MP] Ann Widdecombe would definitely have been one. In fact, every time I see her I think of General Fakrid or someone – you know, someone stubborn and cunning who actually comes across as a bit stupid and aggressive. It occurred to me it might be nice to have this hermaphroditic race where they were aggressive simply because they wanted to reproduce. And that led to lots of, er, 'amusing' dialogue like, "You're not the man your mother was . . ."

It was really very nice for the book to be received well – particularly because, looking back at it now, it isn't actually that good. It's very confused and involved, with far too much going on in it – and no ending.

Was your next *New Adventure*, *Tragedy Day*, pitched as soon as you'd completed *The Highest Science*?

Yes. Again I think it's a bit of a goulash. It really should have been focused down to one thing. I mean, one of the great strengths of all good adventure stories is that you settle on a theme and then tick every box you can possibly think of. I think I was responding to the other writers around me at that point, and though it was basically a good book some of the content clashed with my *Doctor Who* writing style. I was very impressed by Paul Cornell – I really like *Revelation* and particularly *Love and War*, which I think is probably my favourite of his *Doctor Who* books. That one had a very good sense of place, the characters were all very interesting and it was a very involving, human sort of story. For the first time *Doctor Who* felt very grown up, so I went after that style without realising that my sense of humour clashed with it a bit . . .

In the end I think you just have to be true to what you're strongest at, and with *Tragedy Day* I think I was trying to be a bit too clever. It ought to have been boiled down to a nice, simple story about a race of people and their strange carnival. But it had monks from another galaxy and a nine year-old who turned everybody into sitcom characters, and a giant spider chasing people in a car. Whatever I thought up that morning found its way onto the page. Like I thought, "Wouldn't it be funny if Richard and Judy were androids controlled through their wigs?" so that went in. Take That were in there too, of course. They were very much on my mind.

Your next book, *The Romance of Crime*, was a Fourth Doctor adventure . . .

It just happened that everyone said my books were a blatant throwback to the late 1970s – as am I, actually – and it was obvious that *Doctor Who* on television was never ever going to come back; indeed, *Waggoner's Walk* stood a greater chance of returning. So when the opportunity came up to do *Missing Adventures*, I thought "Why not?", and it flowed very much more easily off my mind and onto the Amstrad.

Of all the old *Doctor Who* monsters you could have resurrected, why bring back the Ogrons?

I had in my synopsis a race of monsters that were exactly like the Ogrons, really, and [editor] Rebecca Levene said, "Well, why not just make them the Ogrons?" and I thought it would be quite amusing. There's also that brilliant cover where the blurb says something like, "What old enemies of the Doctor are heading towards the space station?" and on the front was a picture of an Ogron. That was wonderfully like *Doctor Who* where you'd get a story called *Destiny of the Daleks* and it would be set up as a tremendous shock when they appeared at the end of Part One, as if it was the last thing anybody could have possibly expected.

Were you writing a pastiche of the Graham Williams-produced stories, or simply trying to recreate the era as faithfully as possible?

Neither. As far as I can see it *Doctor Who* on television was not very complex. It's odd when people talk about *Doctor Who* being clever and being based on characterisation and things like that because when you watch those shows they're mostly good, potboiling nonsense, so that's what I was trying to do. And the thing I liked about Tom Baker's Doctor when I was a kid, and this hadn't happened with Pertwee, was his subversion of the structure. I remember watching *Genesis of the Daleks* when Tom goes up to a guard in a corridor and says "Excuse me, can you help me? I'm a spy," and I must have been about five or six when it was on but it really appealed to me. It's the reason I like programmes like *The Simpsons* – I like people pointing out the nonsense of the structure they're in, it's my sense of humour. That's what I'm interested in more than in science fiction. Just because a TV show has stars going by in the title sequence I'm not automatically intrigued.

it fitted in well. I mean, it's not like cyberpunk. EF Benson probably sits a bit easier than William Gibson in the *Doctor Who* universe. They also brought in a theme of mismatched love and the whole relationship angle of people not quite being in love with the people they should be in love with. It was more human and involving, and kind of soap-y in a knockabout way, and I think the readers responded to it a bit more because it was taking place against this emotional backdrop.

Why write three novels featuring the line-up of the Fourth Doctor, the Second Romana and K9?

I really liked Lalla Ward's Romana because she was very feisty, very clever and very much like the Doctor-in-training, which is a very good model for any sidekick – in the way that Robin is Batman as an apprentice and one day Batman will be very old and will hand his pants over to the Boy Wonder. And that's sort of what happens to Romana; by *Warriors' Gate* she has virtually become the Doctor and ends up flying through time and space with a robot dog freeing people from oppression. Also their verbal rapport was very good and the feeling they had for each other at that time is very visible on the screen so I tried to translate some of that to the printed page. I also really liked K9 and I think secretly I liked him a bit more than I liked *Doctor Who* at the time. I found him fascinating.

Was *The Well-mannered War* chosen specifically to conclude Virgin's *Missing Adventures* range?

A few things dovetailed there, because I was due a book and that was the slot that was available. I think everyone was slightly disgruntled that after years of supporting *Doctor Who* and being a nice little earner for the BBC on the side, suddenly Virgin's licence was withdrawn and everything was taken away. I wanted to give it a proper ending because the thing about those *Missing Adventures* was that you could slot them in anywhere – they're a bit like the untold adventures of Skippy, in that you know Skippy's going to stay alive and nothing much of interest can happen, because he was in a later Skippy adventure. It's all an exercise in nostalgia.

To me, *The Well-mannered War* feels very sloppy and unfocused and the main idea of this terribly polite war wasn't played up enough. I think that the length of the books was set against a real clarity of storytelling which you got on the TV when you just had four 25-minute

'The problem with those Tom and Lalla books was my enjoyment bubbled over'

I think the problem with those Tom books was that my enjoyment of them bubbled over. If I was writing them now I think I'd tone them down a little. There were still too many characters and everyone was very verbose. I really liked episodes of *Doctor Who* like *City of Death* or *Blake's 7* episodes like *Gambit* where they went somewhere and everyone was a bit mental. It was the sense of humour in the character of the Fourth Doctor, which is very much the way I look at the world and the way I think – and so people who liked *Doctor Who*, by and large, responded to that. Writing those books was like falling off a log for me.

The English Way of Death is for me the best one. It's very concentrated and also I found writing about the real world of London and sort-of real people a lot easier. It was very much a pastiche of EF Benson and his 'Mapp & Lucia' books. Those really appealed to me because they were very funny and dotty, and I'd seen the television version and really enjoyed that, so I wanted to write something in that style – and as I was writing *Doctor Who* I thought I'd put the two of them together. That worked rather well because they have the same sort of sense of humour. I remember Tom Baker said once that he was quite influenced by Noel Coward's way of paying too much attention to trivial things and not enough attention to big, important things. That's very much an EF Benson, inter-Wars, decadent way of looking at the world, and so

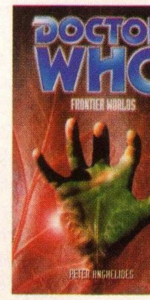
Romana: the Doctor in training, apparently

EIGHTH DOCTOR NOVELS

Note: first column of figures indicates the number of respondents expressing an opinion. Second column shows average mark expressed as a percentage

1	**Frontier Worlds**	**336**	**72.91**
2	**Demontage**	**387**	**69.23**
3	**The Taint**	**386**	**64.50**
4	**Dominion**	**376**	**63.42**
5	**Unnatural History**	**354**	**63.01**
6	**Revolution Man**	**375**	**62.57**
7	**Autumn Mist**	**360**	**61.42**
8	**The Blue Angel**	**363**	**60.71**
9	**The Face-eater**	**380**	**59.63**
10	**The Taking of Planet 5**	**366**	**51.01**
11	**Interference** Books One and Two	**408**	**43.20**

486 people voted for at least one book in this category, with Peter Anghelides' *Frontier Worlds* emerging as the clear winner. **Colin Francis** of the Entertainments Department of Brean Sands' Pontins – of all places – commented: "Hooray! This is TV Movie *Doctor Who* material. I can easily imagine Paul McGann in this. More importantly, this book was *fun!* An important word that!" Similarly, **Paul Laville** of Chessington found a world of adventure in Anghelides' novel:



"Stone me with rotten prunes if *Frontier Worlds* wasn't the best thing I've read in ages. The plot was slightly contrived in places, but there was an action-packed storyline that gripped from the first page to the last. No recurring *Doctor Who* monster or villain, and no cod characterisation."

While *Frontier Worlds* and *Demontage* distinguished themselves here with a clear lead over the rest of the pack, the percentage 'approval' marks overall are down on previous years' results. No book achieved a figure over 80% – the territory of the top 20 TV stories in our huge survey of 1998, and such novels as *Human Nature* and *The English Way of Death* – and, at the bottom of the list, *Interference* scored lower than such famously reviled fare as *Transit* and *Legacy of the Daleks*. Its 43.2% is the lowest mark granted any novel to date. If it were a TV story it would be less popular than *The Twin Dilemma*.

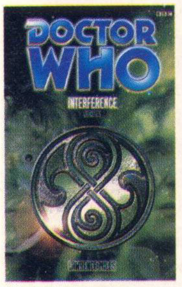
Oh *Interference*! What crimes have been commited in your name? Many, it seems, with three other books in its 'arc' joining it at the bottom of the table. But it certainly got you talking, for you had more to say about *Interference* than any other novel in the survey.

"*Interference* was the only Eighth Doctor book I read in '99," said **David Green** of Melton Mowbray. "And it will be the last I try for a long time. I read it while recuperating from an operation and almost had a relapse by the end of Book Two."

Marcus Brown of Tillicoultry was confused and disappointed. "I had considerable difficulty following *Interference* and *The Blue Angel*, and have absolutely no idea what *The Taking of Planet 5* was all about!"

James Hadwen of Gravesend gave a '1' to ➤

Interference, "Only because I'm not allowed to give it zero." **Simon Exton** of Belfast didn't let that stop him, saying of *The Blue Angel* that, "I refuse to dignify this pile of dross with even one point." Alas, we had to disqualify this vote, but he'd made his feelings clear.



Some thought *Interference* the most exciting thing since rock 'n' roll, and there were a few 10s among the 2s and 4s: "I can't understand all the sniping against *Interference*," said the perhaps appropriately-named **Lawrence Conquest** of Bristol. "At least it's not clichéd *Doctor Who*-by-numbers like the Past Doctor range. Why do people just want boring re-hashes of old stories?"

Brian Arnold of Guilford would certainly disagree. "It's ironic," he observed, "that the author and others championed *Interference* as being brave and new, when it fed off the show's history more shamelessly than any other novel in memory. What dreary fanboy rubbish that book was."

Justin Thomas of Charlton agreed. "Why the obsession with the series' past in recent books? They should stick to the original format of the TV show, where each new story would be fresh and different."

If the number of readers offering an opinion of a given book in our survey can be assumed to be a loose measure of the number of people to have sampled that book overall, it seems that many irregular readers 'tuned in' specially for the epic-sounding double-volume of *Interference*. And then went away again.

"These novels have become too dark, nasty and confusing," said **Cathy Wesselmann** of LaSalle, Illinois, repeating a criticism levelled by many. "I'm planning on avoiding them for the time being. I may pick one up again when they introduce the new companion next year."

"I thought I was done with the Eighth Doctor books for good," said **Tom O'Leary** of Belfast. "But *Frontier Worlds* saved the day. Can you tell the new books editor that we want more stories like Angelhides', and less like Miles', Magrs' and their ilk?"

PAST DOCTORS NOVELS

1	**Storm Harvest**	360	75.02
2	**Salvation**	375	73.82
3	**The Final Sanction**	330	73.61
4	**Deep Blue**	414	71.52
5	**Divided Loyalties**	396	70.22
6	**Players**	330	68.44
7	**City at World's End**	363	67.41
8	**Corpse Marker**	342	66.91
9	**The Wages of Sin**	354	66.85
10	**Millennium Shock**	363	66.03

Regular poll-toppers Robert Perry and Mike Tucker took the crown(s) in this category again with their tale of Krills and thrills, *Storm Harvest*. **E Stone** of Alton certainly loved it, telling us it was "another scintillating adventure for Sylvester and Sophie from a talented team. I'd like the authors to challenge themselves now by writing for another era!" Pontins chap **Colin Francis** agrees: "How well Perry

The Chase: the Doctor, Vicki, Rynian, a Dalek, Barbara and Malsan gather round Ian. Bobbins, officially

'The Hartnell science fiction stories are bobbins. But I really rate the historicals'

episodes. You know that Part One is always going to be good – I mean, it would take a writer of incredible talent to muck up the first episode of a *Doctor Who* story; in Part Four, everything gets sorted out and in Parts Two and Three, everyone runs about switching bits of the story on and off. In the books you had a lot more room – and also with prose, and with a reader at your disposal as opposed to a TV audience that you've desperately got to entertain and hold, you can go off in all manner of strange directions. If I was doing one again now I'd like to get that clarity that the TV stories had and do a proper four-part runaround.

And yet you seem to go out of your way to capture that structure in your books – by breaking them into 'Parts', each with a cliffhanger ending.

Yes, but they were never the right length! Part Four was often about six pages long, because you can never tell how things are going to pan out. I planned it like that because, as I say, it was an exercise in nostalgia and I used to write the ends of those parts very much so that you would get a close-up and a big screaming high note of the *Doctor Who* theme in your mind, because I knew that was what people secretly wanted. It's odd because there were very talented people like Paul Cornell taking *Doctor Who* forward and moving it on and I thought that was good, but you really needed sometimes to tick some of those old, old boxes just to remind people of what it actually was.

People say that *Doctor Who* has this unlimited format and it can do anything and be anything, but really after about five minutes it would always settle down into three unemployable actors shouting at each other in a room. A wobbly room. And of course it never goes into certain areas and always goes into other ones and it's not the cleverest thing in the world. People like Paul and Kate Orman were really pushing against that, and good luck to them and I really enjoyed their work. But I just wrote the books that I would have liked to read, just to slip between the sheets with a mug of cocoa and nod off over some utter nonsense. To give people that very secure, childlike feeling. Nobody else was doing it so I though I better had.

Was the conclusion to *The Well-mannered War* an attempt to shake off the idea that your books were cosy?

I wanted to shock people, because I'd become so clichéd and predictable. I thought it might be quite interesting to throw the readers something they weren't expecting. Also I was trying to make it a bit like the end of *Sapphire and Steel*, where you've just figured out how that series works and then the carpet gets pulled out from under your feet.

Were you saying that everything which follows on from Season 17 is, well, fictional?

No, I don't think so. I can't fully recall, but I think that when the Black Guardian pops up on the TARDIS scanner at the end, in that terribly low-budget way, he says he's read all the *New Adventures*. So I think I was saying more that it was the stopping of my private little universe. I wasn't intending everyone to think that Part Two of *Timelash* had never happened. I could never rob anybody of that pleasure.

Before that, you'd returned to the *New Adventures* range with *Zamper*...

I wanted to write some serious science fiction because I thought everyone else was being very clever and getting all these wonderful plaudits. And of course it was an unmitigated disaster. I got about a quarter of the way through, realised the mistake I'd made and suddenly shifted gear. But it had a kind of dragging, slow quality to it and the regular characters are split up way too long. One of the great strengths of ongoing series is the regular characters and they should hardly ever be split up, because you like their banter and their relationship and seeing them react to other people is never quite as much fun. It's like in *Casualty*, where you're expected to care about someone who slips on a rake – but you're always dying to get back to the main cast. It's why often you have to make guest characters in *Doctor Who* very eccentric and larger-than-life to get them loved and noticed. That's why so many of my characters like Menlove Stokes and Percy Closed and the King in *The Plotters* were very over-the-top.

Your other *Missing Adventure*, *The Plotters*, was written for the First Doctor. What made you want to write for him?

I love the First Doctor. I'm very fond of the companions, particularly the early set of Ian, Barbara, Susan and Vicki. I can take or leave Peter Purves. It feels very fresh and new, which none of the rest of *Doctor Who* does. Also we don't know anything about the Doctor, there's none of the silly mythology. Of course a lot of the science fiction stories of the Hartnell era are bobbins. But I really rate the historicals, and so *The Plotters* was my attempt to add to that canon.

So, did you do a big David Whitaker and research the facts of the Gunpowder Plot in detail?

"A big David Whitaker"? Is that some sort of line dance? No. I went to the Museum of London and got a big book about the Gunpowder Plot which made something very exciting seem very boring. The story fascinated me because they were less sophisticated times politically, and the news media didn't exist, so someone got away with what seems so obviously a fit-up. What I also liked was the idea of killing Guy Fawkes off, then substituting him for Ian and then for the villain.

> **'I write utter nonsense to read with a cup of cocoa – to nod off over in bed!'**

You've also written a short story featuring the Sixth Doctor and Melanie. Why pick on them?

I find them fascinating. It's one of the oddest things ever that someone thought that Doctor Who should wear a patchwork quilt and have Bonnie Langford running around after him! I just can't understand the mind that created that and I wanted to get inside that mind . . . The sentence construction of that era of the programme is so peculiar it was actually quite easy to reproduce because it's just nowhere else in any kind of writing ever in the history of the world. Somebody thought, "Let's make Doctor Who this incomprehensible walking thesaurus, and everyone else in it too!"

But you did nearly write a novelisation of a televised Sixth Doctor story . . .

I was approached by Peter Darvill-Evans who wanted me to novelise *Revelation of the Daleks*, but then Eric Saward changed his mind about allowing other writers to novelise his scripts so it came to nothing. I had made a slight start on it, but not much past the sketchy, conceptual stage. It was very much my kind of story and my kind of characters and settings – a lot of twisted love – so I suppose that's why I was considered.

Do you regret the fact that you never got to write a Target novelisation?

When I go to my grave that regret won't be the first flashing through my mind, no.

Why haven't you authored a BBC Books *Doctor Who* novel?

I wanted desperately to do something else. I liked the freelance lifestyle writing for Virgin gave me, but towards the end I found the emotional range of *Doctor Who* very limiting and frustrating. I wanted to do something very different and use a different part of my brain. The TV stuff also dovetailed almost exactly with finishing the books. I'd just completed *The Well-mannered War* and then started on [bizarre, short-lived Sky soap opera] *Springhill* a week later. It was almost spooky the way it happened.

How did your strange leap into the world of soap opera come about?

I don't think it's strange at all, really. For me it was very odd when *Coronation Street* and *Doctor Who* were opposite one another and supposedly having these two very different audiences, because I saw them as almost the same programme. Annie Walker is Rassilon – everyone knows that. So because I'd always watched *Coronation Street*, when I went to work on it, it was the same sort of thing as writing the *Missing Adventures* – and again rather like falling off a log for me in terms of structuring those episodes. I felt very comfortable with the rhythm of that series, whereas with *Emmerdale* and *Brookside* it's slightly different because I wasn't as familiar and as devoted – and in the case of *Emmerdale*, not devoted at all.

I took to storylining very happily. I think what happened was that I'd had an education in the Terrance Dicks school of straightforward writing and structure, and had lapped up those old Jeremy Bentham episode synopses that used to appear in **Doctor Who Monthly**. Both of them really knew how to get the point of a scene across and then move straight on to the next one, and that is exactly how soaps are storylined. It was almost like a rehearsal of that process and it turned out to be very helpful.

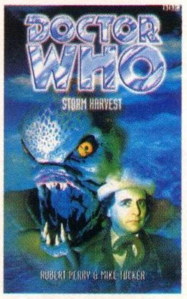
In terms of characters and situations, the thing I began to find more and more frustrating about *Doctor Who* is that it's all done on one emotional level, particularly the kind of stuff that I did which I suppose you could call 'hardcore whimsy'. What I like about soaps, on the other hand, is that you're constantly being thrown a new challenge – suddenly having to write about people coming off anti-depressants, or a middle-aged couple divorcing. It appeals to me because you never know what you're going to get and that expands you. On *Doctor Who* you have pretty much one character – the Doctor – and several races of interchangeable monsters trying to take something over until the Doctor switches the story off by some clever means. A soap never stops. It can be about young love, picking a football team, teenagers on the lam, old people . . . all human life is there, and I love it. It's constantly interesting, and coming up with new ideas and honing them and putting them together as part of a team is just a joy, really, particularly when you've got a team like there is on *Brookside* at the moment.

Quilt-y party: the Sixth Doctor and Mel

Would you like to see *Doctor Who* back on TV?

It's the only old TV show that deserves to come back. Of course it will, and it'll be brilliant, scary and funny, and we will all wonder why it took so long.

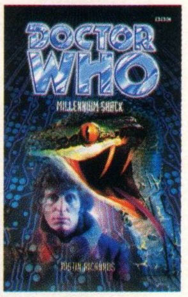
And hopefully my name will be on the credits. As third Ogron, of course. DWM



and Tucker recreate the McCoy era. The multi-talented Mr Tucker should also let his Krill head be displayed at the Longleat exhibition – it could do with some new exhibits!" And **Paul Fenerty** of Liverpool: "*Storm Harvest* was excellent. An apparently unstoppable enemy, a whole planet under threat, the Doctor alone in a doomed starship. There was also a wonderful sub-plot, something other authors seem to have forgotten to include, about human slaves."

Steve Lyons took both second and third place with his thought-provoking books *Salvation* and *The Final Sanction*. "What a clever, clever man Steve Lyons is," said **Patrick Desmond** of Gateshead. "While other authors constantly blow their own trumpet about how supposedly subtle and sophisticated their work is, Steve Lyons gets on, without fuss or fanfare, and writes the most intelligent and inspirational *Doctor Who* books of all."

Overall, you seemed happy with the Past Doctor novels this year. Even the lowest-scoring book, Justin Richards' *Millenium Shock*, received an 'approval' score higher than all but the top two books in the Eighth Doctor range. There were few critical comments included with your forms, though **Michael Billinghust** of Norwich reckoned that, "*Corpse Marker* was undoubtedly the worst, simply because it was impossible to work out what was going on!"



507 of you voted in this category, suggesting that more of you have read at least one Past Doctor book in the last year than have sampled an Eighth Doctor novel. You also seem to pick and choose your authors based on your enjoyment of their earlier work. Several people made more general comments comparing the two ranges. "I much prefer the Past Doctor books," said **Duncan Hurwood** of Coventry. "They seem to be a much more imaginative series, as if the authors are free to do what they want with the characters, rather than being constrained by the grimness of the Eighth Doctor set. I've also become a big fan of Christopher Bulis and Steve Lyons. They've both produced such excellent books that I'll certainly buy whatever they next write."

In the past, the *Missing Adventures* were always seen as the less bold or brave cousins of the *New Adventures*, often derided as unimaginative and backwards-looking. This year, however, that perception appears to have changed, and it is the Past Doctor books which are now celebrated as the risk-takers, while the Eighth Doctor novels are criticised for their obsessive tinkering with the show's past. You still like authors who take risks, it seems, but the clear message is that there are key principles of the show that must be respected. As **Adrian Fraser** of Cardiff puts it: "I'm a *Doctor Who* fan who wants to read books that tell recognisable *Doctor Who* stories. If authors want to do their own thing, and not respect the series they are writing for, then why don't they go and write what they want for themselves, and not hammer *Doctor Who* entirely out of shape until it fits their own agenda?"

It's the end, but . . .

by **The Watcher**

Having a bit of a nostalgic rifle through the old vinyl collection (I never listen to my records nowadays, but haven't the heart to sling them out), I've come across my prized *Doctor Who Sound Effects* LP – you know, the 1978 one with the Police Box inexpertly glued on top of the Tom Baker title sequence. As I re-acquaint myself with the splendidly evocative track titles – *Dalek Hatching Tanks on Skaros*, *Styre's Scouting Machine (Approach, Stop, Search, Depart)* – I recall with some embarrassment that I actually used to sit in the living room and listen to this album from start to finish. It takes quite a lot to sit there immersed in *Sutekh Time Tunnel* or *Gallifreyan Staser (3 Blasts)* – what must my parents have thought? Mind you, these days I'm a Brian Eno fan, so I suppose not much has changed.

This LP clearly had a greater impact on me than I realised at the time, because just looking at the sleeve notes I can still hear every track in my head. It's set me thinking about how sound design was – and still is – an incredibly fundamental ingredient in *Doctor Who*'s success. We're all agreed on the indispensable genius of the original theme arrangement or the TARDIS dematerialisation effect, but there's more to it than that. When it works well, even an ostensibly insignificant sonic detail like the Krotons' flight deck, or the Silurians' homing device, or the electronic door-pads on the Sandminer, can be so utterly perfect that it becomes an integral part of the story's identity. And when it doesn't quite come off (I'm thinking of the profoundly irritating Zarbi warble here), an ill-considered sound effect can blight a whole production.

Sound is crucial in creating the right atmosphere but also, as it enters the realms of tradition, a good effect can evolve into instant shorthand for a whole series of associations that topple like dominoes in the informed listener's mind. Thus the use (and sometimes over-use) of the Cloister Bell in the 1980s established a handy aural short-cut for raising the stakes of whatever crisis the TARDIS found herself facing. Even in its latest incarnation on audio, *Doctor Who* has the power to conjure up a more instantly powerful thrill with a single judicious use of the famous 'Dalek Control Room' soundtrack than a BBC Books novel could hope to achieve in pages of finely-wrought prose.

It's to do, I think, with the fact that *Doctor Who* was inextricably linked with the medium of sound even when it was a television programme. Television, as media scholars have long pointed out, evolved from the manifestly non-visual tradition of broadcast radio. Using the same production techniques and often the same production people, television effectively came into being as radio with added pictures. Although the boundaries are less clear today, in many ways television still has more in common with radio than with cinema, which evolved from the silents and is therefore the exact opposite of television. Cinema began as pictures without words, and it's first and foremost a visual medium; but television is a talkative one, and when it tries to ape the cinema it can sometimes end up looking rather foolish.

It's notable that even the most action-packed and visually ambitious *Doctor Who* stories – take *Earthshock*, *The Caves of Androzani* or *Remembrance of the Daleks* – are still very, very wordy. Sensibly, they know that this is a strength and not a weakness. *Doctor Who* has always been a very chatty text, its original foundations built not on visual spectacle but on well-crafted and well-delivered dialogue. Perhaps this goes some way towards explaining why the show has made so many successful transitions into the audio medium, and also why those classic 'lost' stories of the 1960s now require only a minimum of additional narration to work so well as audio releases.

But the creaky old maxim that radio has better scenery conceals an obvious pitfall in this spectacle-fixated age; while it can certainly achieve things that are impossible visually, it really doesn't do to get carried away and assume that radio should try to be cinema without the pictures. A case in point is *The Paradise of Death*, a flawed excursion into the audio medium if ever there was one; it's no coincidence that the most impressive and enjoyable parts of the story are the closely written dialogue sequences in which the Doctor and Sarah confront the splendidly performed villains, whereas the last episode's attempt to turn *Doctor Who* into some kind of space-age *Ben Hur* (the Brigadier leading an alien army into battle on the back of a huge bat while the Doctor takes on a giant toad in a gladiatorial arena before a cast of thousands) is, in most opinions, the story's undoing. No, even though the audio medium lays the ghost of wobbly sets and rubber monsters, it's vital that *Doctor Who* should continue to play to its strengths.

Which brings me to the Big Finish audios. I don't know whether you've heard any of them yet, but as a belated convert I can tell you that, in my opinion at least, playing to *Doctor Who*'s strengths is exactly what they're doing. The emphasis seems to be squarely on strong scripts, which in turn attract excellent casts (I mean seriously, have you seen some of the names they're getting in?), and allied with a technical polish that puts much BBC Radio drama to shame, the results speak for themselves. I don't see why there shouldn't be plenty of room in our lives for both these and the novels, but the audio productions certainly do something that the books simply can't – because there's nothing quite like closing your eyes and hearing the TARDIS materialise in a new location, emerging with the Doctor and his companions into an alien jungle or a sleek spaceship or a barren moor, to meet new friends and enemies – and old ones too.

Anyway, you must excuse me, as I'm off to prepare my Big Finish proposal. It's called *Return to the Shrine of the Sisterhood of Karn*, and it starts with Ohica discovering a disused *Fission Gun (2 Blasts)* in her *Distillation Chamber*, from whence she accidentally travels *Inside Dr Who's Mind* where an *Atomic Reactor Runs Wild*. I tell you, it's going to sound fantastic. **DWM**

> I actually used to sit down and listen to sound effects like *Gallifreyan Staser (3 Blasts)*

The Final Test

Are you brainier than BOSS and wiser than WOTAN? As usual, there are no prizes – it's just for fun. Answers next issue.

What connects:

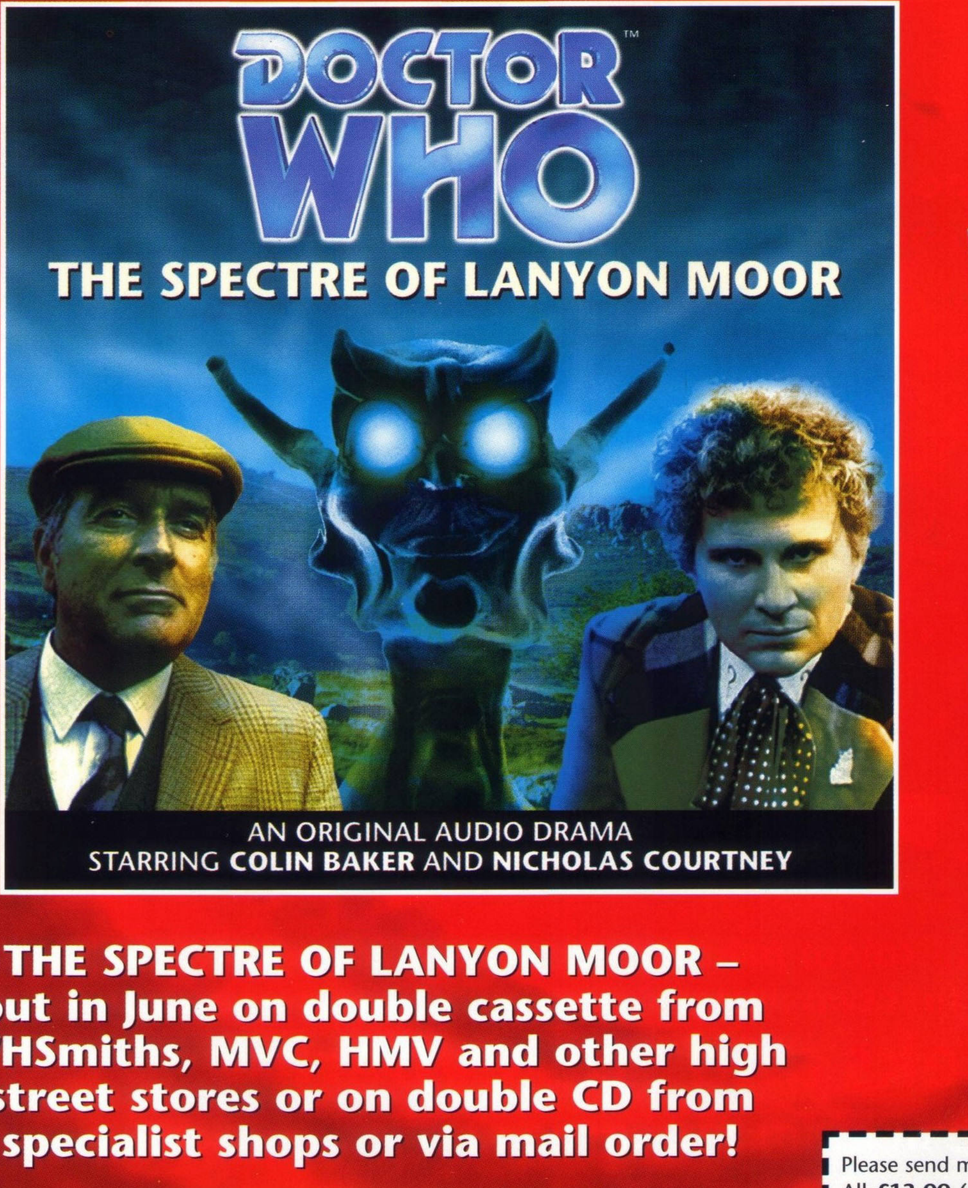
1 The Doctor, Borusa, Engin, Andred [pictured] and Savar?
2 *The Face of Evil*, *The Talons of Weng-Chiang*, *The Invasion of Time* and *Destiny of the Daleks*?
3 Major Baker, Monia, Ollis, Fell and Hilred?
4 *The Dæmons*, *Delta and the Bannermen*, *Survival* and the TV Movie?
5 Benton, Nyssa, Tegan and no other companions (especially not Sara Kingdom and Jo Grant)?
6 Gary Oldman, Bette Davis, Henry Fonda, Robert de Niro, Joseph Fiennes and Roy Castle? (And yes, this is a *Doctor Who* question!)

Answers from last issue

1 The Doctor had already spent time on each planet before his first televised visit.
2 All called Tyler (*Image of the Fendahl*, *The Dalek Invasion of Earth*, *The Three Doctors*).
3 All have been played by Stephen Thorne.
4 The actors who played them (Colin Jeavons, Dave Prowse, Geoffrey Beevers, Peter Davison) all appeared in the TV version of *The Hitch-Hiker's Guide To The Galaxy*.
5 They are the only companions or semi-companions who have never been seen inside the TARDIS.
6 All three are great works of art that were left unfinished (by Adams, Dickens and Michelangelo respectively).

Grayswandir

EARTH HAS MANY DARK AND ANCIENT SECRETS. BUT NONE SO TOTALLY EVIL...


DOCTOR WHO
THE SPECTRE OF LANYON MOOR
AN ORIGINAL AUDIO DRAMA
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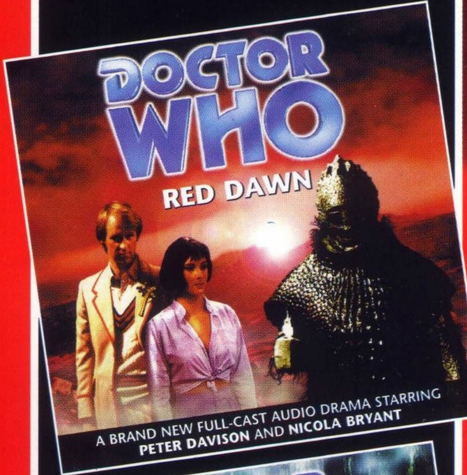
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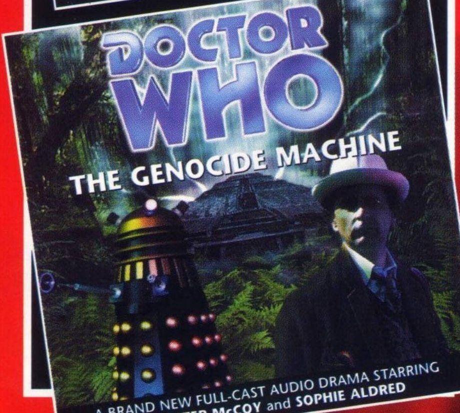
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